

THE MUSICAL TIMES

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"THE SONG OF HIAWATHA"

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THURSDAY, FEBRUARY 2, 1911, AT 8.

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LENT TERM begins Monday, January 16. Entrance Examination,
Thursday, January 12, at 2.

An Examination of persons engaged in the TRAINING OF
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the Christmas vacation, and a Certificate is granted to successful
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Saturday, January 21, at 9.30.

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Examination, Thursday, January 5.

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SUITE "L'Attaque du Moulin" .. Alfred Bruneau
SYMPHONY ESPAGNOLE for Violin and Orchestra .. Lalo
SYMPHONY in A flat Elgar

SOLO VIOLIN—M. JACQUES THIBAUD.

SATURDAY, FEB. 4, 1911, AT 3.

LYRISCHE SUITE Grieg
SYMPHONY in C ("Le Midi") Haydn
CONCERTO No. 4, in G, for Pianoforte and Orchestra .. Beethoven
VARIATIONS on a Theme of Tchaikovsky Arensky

SOLO PIANOFORTE—HERR EMIL SAUER.

SATURDAY, FEB. 18, 1911, AT 3.

SUITE DE BALLET No. 1 Gluck-Mottl
CONCERTO in A minor for Pianoforte and Orchestra .. Schumann
SYMPHONY No. 29, in A (Köchel No. 201) Mozart
HUNGARIAN FANTASIA for Pianoforte and Orchestra .. Liszt
DREAM PANTOMIME ("Hänsel und Gretel") .. Humperdinck

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JANUARY 1, 1911.

GROVE'S DICTIONARY OF MUSIC.

The publication in 1910 of the fifth and last volume of the new edition of Grove's 'Dictionary of Music and Musicians' was the most important literary-musical event of that year in the English-speaking world. There exists no other work in our language dealing with musical matters with which this great dictionary can be compared. The five volumes of the new edition, the first of which was issued in 1904, comprise nearly 4,000 pages, which contain about 4,000,000 words contributed by 184 writers.

The first four volumes were reviewed in the *Musical Times* as follows: vol. i., January, 1905; vol. ii., April, 1906; vol. iii., April, 1907; vol. iv., August, 1908.

Sir George Grove originated the idea of compiling the Dictionary, and acted as its editor; hence its association with his name. The first volume was issued in 1879, and the fourth and last volume a few years later. The four volumes contained 3,125 pages. An Appendix was issued in 1889. Sir George Grove was born on August 13, 1820, and he died on May 28, 1900. A portrait and a sketch of his life appeared in the *Musical Times* for October, 1897.

The editing of the new edition was entrusted to Mr. J. A. Fuller Maitland, M.A., the well-known musical critic of *The Times*. Mr. Maitland was born in 1856, and was educated at Westminster School and Trinity College, Cambridge. He is the author of numerous works on musical subjects. In another issue this year we hope to give a full sketch of his useful career.

The new volume, which commences letter T (all the volumes exhaust a letter, and therefore each begins a letter), does not contain many articles of first-rate importance; a fact for which the end of the alphabet is responsible. The best-known composers dealt with are Tchaikovsky, Wagner, Weber and Verdi, and the two Wesleys of course come in for notice. Many of the articles are simply reprints from the former editions, with corrections and occasional expansions. A most obvious general criticism, already advanced against the preceding volumes, is that some articles are disproportionate in length in view of their subject-matter. This point is considered later on. Of all the newly-written articles, that by Mrs. Rosa Newmarch on Tchaikovsky (spelt Tschakowsky in many quarters) is the ablest and most interesting. No one living was better fitted than this penetrating critic to give a sketch of Tchaikovsky's career and an estimate of his achievements. The article fills thirty-one columns, and a complete list of the composer's works takes up another column. The

story of the conception and purpose of the 'Pathetic' symphony (No. 6, in B minor) is eloquently told. The idea came as Tchaikovsky was starting for Paris. He says, to his nephew: 'The programme symphony (as he termed it) is penetrated by subjective sentiment. During my journey, while composing it in my mind, I frequently shed tears.' Later he says, 'Without exaggeration I have put my whole soul into this work,' and he declared that it was the best thing he ever had composed, or ever should compose. In her critical survey of the composer's works, Mrs. Newmarch remarks of the songs (117 in number) 'that a comparatively small portion are of really fine quality. The chief defect of his instrumental writing, the repetition and development *ad nauseam* of an idea which is too thin to bear such over-elaboration, is even more obvious in his songs.' The article concludes with the following general estimate:

If Tchaikovsky does not bear a supreme message to the world, he has many things to say which are of the greatest interest to humanity, and he says them with such warmth and intimate feeling that they seem less a revelation than an unexpected effluence from our own innermost being.

His music, with its strange combination of the sublime and the platitudinous, will always touch the average hearer, to whom music is—and ever will be—more a matter of feeling than of thought. Therefore, if we must pose the inevitable question: How long will Tchaikovsky's music survive? we can but make the obvious reply: As long as the world holds temperaments akin to his own: as long as pessimism and torturing doubt overshadow mortal hearts who find their cry re-echoed in the intensely subjective, deeply human music of this poet who weeps as he sings, and embodies so much of the spirit of his age; its weariness, its disenchantment, its vibrant sympathy, and morbid regretfulness.

The article on 'Touch' (by Sir Walter Parratt) is reprinted without alteration from the original edition. If additions had been made, no doubt there would have been some reference to Mr. Tobias Matthay's elaborate book on 'The act of touch.' One of the most valuable articles in the first edition was that by Sir Hubert Parry on 'Variations.' This is retained verbatim, and a brief note by the editor mentions the contributions by Sir Hubert and of Sir Edward Elgar to this attractive form. The long notice of Verdi (by Signor Mazzucato) is also reprinted in full, but with additions by the editor. Another long and extremely interesting article on the Violin family, running to fifty-four columns, is compiled by Mr. E. Heron-Allen from the original article by Mr. E. T. Payne.

The article on Wagner was contributed to the old edition by the late Edward Dannreuther. At the time it was written, it was one of the best succinct accounts of the great composer's life and works. But in the 20th century the perspective of time might have suggested some later views. The only additions made to the original article are bibliographical, and are by Mr. Herbert Thompson. It may be interesting to many, more familiar with the music of Wagner than with his views on composition, to read that, after a concert at the Albert Hall (1877), he said:

I am not a learned musician; I never had occasion to pursue antiquarian researches; and periods of transition did not interest me much. I went straight from Palestrina to

Bach, from Bach to Gluck and Mozart—or, if you choose, along the same path backwards. It suited me personally to rest content with the acquaintance of the principal men, the heroes and their main works. For aught I know this may have had its drawbacks; any way, my mind has never been stuffed with 'music in general.' Being no learned person, I have not been able to write to order. Unless the subject absorbs me completely, I cannot produce twenty bars worth listening to. . . .

In instrumental music I am a *Réactionnaire*, a conservative. I dislike everything that requires a verbal explanation beyond the actual sounds. For instance, the middle of Berlioz's touching scene d'amour in his 'Romeo and Juliet' is meant by him to reproduce in musical phrases the lines about the lark and the nightingale in Shakespeare's balcony-scene, but it does nothing of the sort—it is not intelligible as music. Berlioz added to, altered, and spoilt his work. . . .

Whenever a composer of instrumental music loses touch of tonality he is lost. . . .

When occasion offered I could venture to depict strange, and even terrible things in music, because the action rendered such things comprehensible: but music apart from the drama cannot risk this, for fear of becoming grotesque. I am afraid my scores will be of little use to composers of instrumental music; they cannot bear condensation, still less dilation; they are likely to prove misleading, and had better be left alone. I would say to young people, who wish to write for the stage, Do not, as long as you are young, attempt dramas—write 'Singspiele.'

The ample notice (80 columns) on Weber, contributed by Dr. Philip Spitta to the first edition, is retained in full. It is no doubt too long relatively, but it would have been an ungrateful task to maltreat such an excellent piece of work.

A new article on Welsh music by Mr. Frank Kidson raises some controversial points that have already been discussed in our columns by Mr. D. Emlyn Evans, under the head of 'The New "Grove" on Welsh Music' (November, 1910, page 711), and Mr. Kidson returns to the charge in an article already in type, but which we hold over to our next number.

In the Wesley notices the anthem 'All go to one place' is, as in the former edition, still ascribed to both father and son instead of to S. S. Wesley only.

There are forty-five articles under the letter Z, and the last in the volume is on 'Zwischenspiel,' the German name for interlude or entr'acte.

The volume includes an Appendix of 68 pages in which numerous corrections are given and omissions repaired. No fewer than thirty-three British musicians not hitherto mentioned in the Dictionary are accommodated with niches in the temple of fame. The following is a complete list:

H. P. Allen, Frederic Austin, Hubert Bath, Arnold Bax, W. H. Bell, York Bowen, Frank Bridge, Percy Buck, A. von Ahn Carse, John Coates, Benjamin J. Dale, John David Davis (deceased), Thomas Dunhill, Gervase Elwes, Henry Farjeon, James Friskin, H. Balfour Gardiner, Nicholas C. Gatty, Percy Grainger, Clement H. G. Harris (1877-1897), Hamilton Harty, Gustav von Holst, John McCormack, Edward W. Naylor, T. Tertius Noble, Norman O'Neill, Roger Quilter, Daniel Rootham, Cyril B. Rootham, Charlton Speer, W. H. Speer, Barclay Squire, Richard Terry.

Frederick Delius, too, comes to his own in a sympathetic appreciation written by Mr. R. A. Streatfeild. It is stated that after a performance

of his 'Over the hills and far away,' at Elberfeld, Dr. Haym, the conductor, was summoned before the Town Council and threatened with instant dismissal if he ever ventured again to perform music of such a character at a municipal concert! Mr. Streatfeild says:

Delius stands, as it were, midway between the two schools into which the world of modern music is divided—the subjective, of which Elgar's symphony is a recent and characteristic product, in which music is used to express the composer's own thoughts, feelings, and aspirations; and the objective, the members of which seek in the world around them a motive for their art. Much of Delius's music is confessedly pictorial, but it is something much more as well. It is less a painting of nature herself, than a study of the influence of nature upon the human soul. Delius views nature, not with that 'innocence of eye' which was one of the catchwords of the early impressionistic painters, but in the light of his own temperament, and it is the blending of the psychological with the pictorial element that gives to his music its peculiarly characteristic quality.

The recent compositions of some of the foremost British composers—Parry, Elgar, Stanford—are duly chronicled, but those of one of the most prominent and fertile in the land, namely, Granville Bantock, are unintentionally overlooked. We say this advisedly, because obviously there can be no suspicion of any other reason for withholding information which it is the primary purpose of the Dictionary to provide. In another column (p. 21) we are glad to be able to give the called-for supplementary list.

Twenty-two pages of the Appendix are devoted to the tracing of the evolution of about thirty old songs, all more or less of the folk-song type, regarding some of which, as our columns this month testify, it seems difficult to ascertain the truth. In dealing with such music, Mr. F. H. Kidson brings his exceptional knowledge to bear, and the result is very interesting. A new article on the tuning of bells, by Mr. W. W. Starmer, also deals with its topic authoritatively.

Naturally a work of this comprehensive scope, making its appeal not merely to those who do not know, but also to the lynx-eyed circle of those who do know, has evoked considerable criticism. It would have been miraculous if its four thousand pages and registration of innumerable details contributed by 184 writers had been free from many errors. Mr. Maitland's task was undoubtedly a difficult one, and in view of all the circumstances attending the preparation of the new edition, every fair-minded critic must admit that its achievement proves that it was placed in highly competent hands. Mr. Maitland has enjoyed unique opportunities of becoming practically acquainted with music of all schools and periods, and he unites with all these advantages a broad outlook and the art of terse, lucid and interesting literary expression. It would be hard to say who there was in the country better equipped for the task. With this appreciative feeling, we sought and obtained an interview with Mr. Maitland, the substance of which we now proceed to give.

First it must be borne in mind that the work undertaken by Mr. Maitland was a new edition

of Grove, not a new Dictionary. He wished at first to alter the scheme and compile an Encyclopædia of Music, and to relegate the three great articles on Beethoven, Mendelssohn and Schubert, which are monuments of the infinite care and insight of Grove, to separate publication. But it was happily decided to retain them, as it was recognised that they were some of the most attractive features of the original work. Balance was therefore practically destroyed at the outset, for it was impossible to regulate the length of all other articles to fit those of Grove. The new editor had to accept a situation and not to create one. The same problem was presented in not a few other cases. There were many monographs on topics and composers which had been compiled with great care and skill, and which provided information, albeit not always of great importance but often not easily discoverable elsewhere. To have maimed these faithfully and laboriously collected data, or to have padded other articles with needless information, would have been an absurd devotion to arithmetical simple proportion measured by numbers of words. Take the article by J. H. Mee on Steibelt, about whom it must be confessed no one to-day is likely to rave, and it might be said that if it had been omitted it would never have been missed. Yet it is an excellent piece of work, and provides for all time all anyone is likely to want to know of this musician. On the face of it there seems an astounding incongruity in apportioning thirteen columns to Steibelt and only eighteen to John Sebastian Bach and his works. But the explanation is that in the one case information is not easily available and in the other it is. Why was the article on Harmony not added to? Has not the whole-tone scale played some part in modern development, and has nothing else happened since Sir Hubert Parry wrote the profoundly interesting article on this topic which appeared in the original edition, and which is reprinted verbatim in the new edition? The answer here is that the author was too busy to be asked to re-write this and other articles, and that they were already a fairly complete survey of the subjects they dealt with.

In the preface to vol. i., the editor makes fully clear the general plan of the new edition. As to the inclusion and exclusion of names—a most difficult matter to decide—he says:

In the new edition, as in the old, no attempt has been made to include the name of every musician who might be held to deserve mention. There is the less need for such an exhaustive treatment (in regard to English musicians, at least) since the publication of *British Musical Biography*, and other works of the kind, which claim to mention everyone of any kind of eminence. The average country organist who, though unknown beyond his own parish, has succeeded in getting an anthem printed, will not find his name in the new edition of the Dictionary any more than in the old. The process of selection may not in all cases meet with universal approval; but it has not been done without careful weighing of the claims of each name, whether among executants or composers. In regard to the younger musicians, particularly executants, only those have been admitted who have attained to real eminence, and whose fame has spread beyond the limits of their own countries.

How far criticism is desirable in a dictionary, especially of living composers whose rank in the world of music is not yet determined, is a moot point. It is difficult to give an account of the works of a composer without deviating into criticism, which must necessarily be the reflection of individual opinion. The case of Richard Strauss is a crucial one. Mr. Maitland recognises the power of his much debated compositions, but he is incredulous as to his invariable seriousness of purpose. Mr. Maitland invited a well-known and able musician to deal with this elusive composer, but the proposed contributor declined the task after hearing 'Salome.'

The new Grove needs no defence. It imperatively claims the grateful thanks of all English readers. Whatever its faults, it is not too much to say that it is the greatest work on music in the English language.

McN.

HOW MODERN SONG GREW UP.

By C. HUBERT H. PARRY.

[The following is the text of a lecture given by Sir Hubert Parry at Reading University College on November 9.]

Many people still seem to think that songs consist of tunes with sundry instrumental appurtenances which are called the accompaniment, and which are of no great consequence except to show when the singer is out of tune. Such people are probably unaware that the same tune sounds quite different when it is accompanied by different harmonies, and that a comic song can be made to sound like a hymn-tune without any great expenditure of harmonic ingenuity. In reality the meaning of melody is, in many cases, so indefinite that the same tune can be wedded to words with quite different meanings without a suspicion of inappropriateness, as was often done in old folk-lore ballads. Melody alone is length without breadth, and however much it may please the initiated as well as the uninitiated, it takes time to deliver its message. Harmony, on the other hand, is capable of conveying decisive meanings almost instantly; and when it is combined with tune it can give and enforce its meaning also decisively. But it is not only by harmony that tune and melody can be made to have different meanings; and composers have been ceaselessly endeavouring to enhance and extend the expressive power of melody by the discovery and use of all sorts of devices in every branch of art, and these devices have been especially fruitful in the department of song.

The object of composers has mainly been to make the relation of their music to the poems or lyrics set more complete and more vivid. The story of song is much the same as the story of the greater forms of art, and indeed of all art in general; which is also a mirror of the story of progress in human life. Composers are always exploring and

trying to add to their resources. They are always trying to find out new chords and new successions of chords, new effects and combinations of colour, new uses of rhythm, new forms of melody, new types of ornament, new modulations. It stands to reason it must be so. A composer does not want to compose what somebody else has composed before, however often he does it by oversight. He wants what he says to be new and his own, just as a poet wants his poem to be new, and the novelist wants his novel to be new. And the effect is to be always expanding the territory of music, by passing from the known to the unknown. The way in which the territory has been expanded is almost comically obvious and natural when one comes to examine it; and the reasons for the particular courses adopted by composers are as clear as the reasons for particular courses adopted by the two little parties which set off to discover the Antarctic Pole and the Southern magnetic Pole, as so vividly presented to us in Sir Ernest Shackleton's book. The principle on which progress is generally described as being made is 'along the line of least resistance': it might also be described as being achieved by overcoming each difficulty that presents itself in the simplest way that will prove effectual. The ideal pole towards which composers have been striving was to find all the resources of art which might be available for expression; and also—and that is a very important matter—to develop means and principles of organization to such a pitch of elasticity and variety, that the rhythmic, metric and elocutionary intentions, and even the psychological schemes of the poets could be reproduced in the music without mangling and disarranging the sentences and periods. For such purposes the primitive idea of a tune must of necessity be inadequate. It may fairly be said that if a tune really fitted several verses of a poem it must be, in respect of the music of language, rather a poor poem. The true composer of songs sets poems because he believes in them, and because they inspire him; and when he finds that the longs and shorts and accents of a poem do not exactly coincide in different verses, he tries to find some way of making his music fit. All other types of composers, including the commercial, can be left out of consideration.

We are fortunate in having a fairly complete view of the story. We have to acknowledge that we hear of polite solo singing early in the 15th century, but it does not bear upon artistic solo singing any more than do the still earlier solo songs of the Troubadours and Trouvères. For our purpose it is sufficient to go back to the beginning of the 17th century, when composers were giving their minds ardently to what they thought was a new kind of musical art, the object of which was to enable individual singers to sing poems instead of reciting them. They called this new departure '*Nuove Musiche*,' and one of the foremost of its advocates, Giulio Caccini, published a book about it in 1602, and appended musical compositions, including some of

his own solo songs, which are among the earliest examples of art-song as distinguished from folk-song. It is obvious from these examples, especially '*Fere silvaggie*,' that Caccini concerned himself very little with the idea of making a tune. He wanted to do his duty by the poem, and, the resources of art being very slender, he was content to find an indefinite but agreeably melodious passage which fitted sufficiently closely to the words to justify their being sung instead of spoken—and beyond that he merely furnished a single row of notes in the bass with indications by figures of what chords the accompanist was to play. Such an accompaniment serves no purpose whatever, except just to support the voice and supply a sense of form; and it is most significant by what it lacks. True, the accompanist is told what chords to use, but he has nothing to inform him in what position he is to put them. If he happened to be in a mischievous frame of mind, there is nothing to forbid his playing the chords in the right-hand three octaves away from the bass, and making mock of the composer. In later times men discovered that the same chord could be made to sound quite different if its component notes were differently distributed; and that the colour and expressive meaning of chords could be made to have very subtle relations to the mood or emotion of the poem and its moments by the way in which they were spaced out. But this was very far off as yet; for it was not for a long time that composers found it worth while even to indicate the exact notes of the chords which were to be played. This of itself shows how slight was the artistic scope of the early solo songs. The voice had all the responsibility and the accompaniment hardly counted for anything.

Yet even at such a stage there was a good deal of scope for variety of treatment, and different attitudes of mind produced different results. This is most easily perceived in the effect of different bias in different nations. The differences of preponderating national temperament come out with surprising clearness in spite of the very limited range of artistic method. The impressionable Italians always took great delight in vocal melody. They did not care much for dance music or rhythmic music, and, indeed, in the light of later history, they seem to have cared very little about the words to which the music was set. It was left to the northern nations, not so innately musical, to care a great deal for them. And in this connection it is strange and suggestive to recall that the Italians, in spite of their love of melody and their natural aptitude for music, have never produced any great song-writers. Perhaps it was their excessive love of vocal melody which made them inapt to solve the problems of song! The bias of the French has been very different. From earliest days we hear of Mascarades; and Mascarade is only a courtly name for ballet. The French, with a consistency truly wonderful, have always maintained their preference for music which interprets rhythmic motion, and for those types of tune which are rhythmic and compact, and

neatly designed. The charming little French Chansons of the early part of the seventeenth century, such as those of Guédron, superintendent of the music of Louis XIII., are nearly always of that type. They generally deal with dainty and pretty sentiments, which are daintily and dexterously set. The deftness of organization is very noteworthy, because the French have an extraordinary taste for exact and obvious organization in all things; and their music is a confirmation of their general attitude of mind.

The attitude of English song composers has been quite different; and, moreover, it was slow in revealing itself. They have always been inclined to come to music through ideas which are external to it. Until recent times they have hardly ever been happy or at ease in pure, wordless music; and have been most successful when they have used music as an interpreter and a reinforcement of the ideas which the words, especially in fine poems, convey to them. It is curious and suggestive that, at the time we are considering, the most delightful of song-composers, Thomas Campion, was at once poet and composer, and equally delightful in both capacities. It must further be admitted that his songs are very tuneful. Tunefulness was not confined to him either in those days. The genial Thomas Morley, and Ford, and Farnaby, and even the subtle, tender Dowland seem to indicate that it was a trait in the national musical character. It may imply a disposition towards intelligibility and practicalness; clear perception of externals; distaste for rumination and innate energy. The point of their dependence on fine literature is illustrated by the great contemporary reputation of Henry Lawes, a little later than Campion. He certainly was not a great composer at all, and had very little invention or technique. But he had a feeling for poetry of a fine kind, and a sense of the right way to declaim it. His virtues lie in trying to solve the problem in thoroughly English terms. Later composers have often been led astray through applying to the English language inflections which were invented or used by foreign composers for foreign languages. The essence of the finest treatment of the vocal part of a song is to find and use inflections which are inherent in the language set; and this often rather hampers the singers. The ardour of the English people for annexing even the compositions of foreigners has in the past made the task of the native song composer rather superfluously difficult, because singers have been so accustomed to sing songs in foreign languages that they cannot sing in any really effectual manner the inflections which belong to their own. A great deal of interpretation with the average singer is mere manner, and at one time the song composers of this country appear to have succeeded best who reminded the singers of what they had learned to imitate in foreign countries. Fortunately that limitation becomes in these days

less and less evident. Lawes was not in danger of any such distraction. He seems unlikely to have enjoyed the influence of much foreign music. He was like a gifted but inexperienced child, with neither models nor technique, trying to enhance the effect of poems which moved him by interpreting the poet's intentions in the matter of accent, elocution and inflection in musical terms, and he sometimes succeeded admirably. But he made no use of harmony to enhance the expression. Purcell, again, though he attained to an immensely higher standard, did not elaborate the accompaniments of his songs, though he used every artistic device available at his time to enhance the expression. His harmonization is now and then surprisingly vivid and pointed, though the chords are not filled in. His intention was characteristically English, in seeking to express and emphasise the meaning and general mood of the words; both in his delightful, genuinely English tunes, and in those solos in the form of free declamatory recitative which anticipated the 'Ariosos' of the Germans in Bach's time, and even the procedure of Wagner and modern musical dramatists.

As long as the interest of the proceedings was mainly confined to the voice, no attempt was made to elaborate and give definite texture to the accompaniment by the use of figuration, such as forms of arpeggio, triplet figures, Alberti bass or any such device. But when the sonata forms became fairly established, conventional formulas came to be used in songs as in the instrumental forms of art. That was the first stage of art in the direction of equalizing the services of voice and accompaniment. A type of song arose which has persisted till our own times, in which the voice has most of the responsibilities of tune or expression, and the accompaniment is just so far made artistically complete that the player has all he has to do plainly set down for him. This was of course a considerable advance on the figured bass system, though the share of the accompaniment in the proceedings was rather small; and the conventional, meaningless character of the passages tended to re-act upon the voice part, and to make that also conventionally tuneful and elegant rather than expressive. The great masters who dealt in this type of song produced beautiful works of art, in spite of not producing much that was vividly characteristic or apt to the vivid moments of expression in the words: Mozart's songs and even Beethoven's early ones fall into this category.

The next stage, and a very important one, was that in which the conventional formulas of accompaniment were displaced by figures that had meaning and relevance to the words. Schubert, without conscious premeditation, frequently adopted the practice of making the figures of accompaniment illustrate the spirit of the poem, thereby enhancing the interest of the proceedings and making the music in general more full of life. In some cases the transition is quaintly simple. For the conventional formulas needed but little alteration to make them characteristic, as may be

seen in some of the songs of the 'Schöne Müllerin.' Schubert was naturally led very much in the direction of realistic suggestion, as in a parallel stage Purcell had been. His quickly susceptible mind was specially liable to such influences. He made the passages of his accompaniments suggest ripples and waves and rushing of waters, the roar of the storm, the sound of bells, the rustle of the leaves, the spinning wheel, and such external effects. The externals impress themselves first. And after the objective comes the subjective; in other words, the expression of the inner feelings produced by the externals and the sentiments. Schumann, as an intensely introspective composer, very appropriately illustrated this phase of song. He was a person of great culture and of great literary ability, as well as a composer. To him it was essential that what he set should be of fine quality; and being of fine quality, it inspired him to interpret the meaning of the words in the warmest and richest musical terms. Everyone takes it for granted that in Schumann's finest songs every part of the little work of art ministers to the expression of the poem. Even the initial phrase of many songs, such as 'Ich grolle nicht,' 'Er, der Herrlichste,' 'Du meine Seele,' 'Frühlingsnacht,' would be enough to prove it. He was not disposed towards realistic suggestion, for the warmth and truth with which he could express sentiment and emotion made such devices of identification superfluous. The development of the actual technique of the pianoforte put larger resources in his hands than had been enjoyed by earlier composers, and he used them in a very individual way. Apart from the more elaborate nature of his accompaniments, which often—as, for instance, in 'Im wunderschönen Monat Mai' and 'Nussbaum'—contain independent illustrative ideas, the general difference between Schumann and the earlier song composers consists in a richer, fuller, warmer general tone. At last the point is attained, which has been referred to, of using the distribution of the components of the chords to enhance the character of the expression. In this connection it may be observed that there is a general tendency in music for the tone to extend in both directions, and different composers affect different parts of the scale. Flimsy, excitable and showy composers affect the piccolo, and serious and deep-feeling composers love the deeper sounds. Schumann and Brahms, and other finely emotional modern composers, especially delight in fullness of sound, which is obtained by enriching their harmonies with component notes low down in the scale; the former loving the fifth next to the bass, and Brahms even giving a sense of rugged sternness by putting the third next to it. In such matters a new factor of importance presents itself: for the spacing out of chords is one of the ways in which effects of colour are obtained. It bears an analogy to the distribution of the harmonics, which makes the scientific basis of difference of quality of tone in the single notes of various instruments. It led the way in the

profuse cultivation of colour effects which is such a striking feature of modern music; to which composers are devoting so much of their energies that they seem sometimes to be in danger of losing sight of other factors in the scheme of art which are of quite equal importance. This ardour to excite highly-wrought sensibilities by subtle colour-effects is especially notable in recent French composers, who most fully illustrate the latest phases of the art of song-writing in many conspicuous ways. They certainly emphasise the view of composers of songs that it is not their business to provide tunes. Many of their songs talk excellently, and the treatment of language is as deft and dexterous as it was in the chansons of two hundred years ago. The family likeness is indeed remarkable; but they do not affect tunes. Indeed, one of the most singular features in French sung music, in song as elsewhere, is the use of a kind of monotone recitation, a whole group of syllables being frequently sung on one note. This is probably derived from peculiarities of language and the metric principles of French poetry, and would be less suitable in other languages. It gives a certain lightness and ease to the general procedure, which is quite in accordance with the French attitude of mind towards art. The French song composers are also very skilful in devising characteristic figures of accompaniment, though the figures seem to be devised more for effect than for expression. They also illustrate profusely a new phase in the story of development of very great importance, which is the use of modulation as a means of colour and expression; and their adoption of this expedient coincides with similar experiments in the works of German song composers.

In the earlier phases of song, modulation counted for very little, except to define the form. Even far into the Romantic period, songs were generally laid out on very simple principles of design with well-marked periods representing definite keys. That was the last stage in which formality showed itself. Beethoven in other branches of art found out what a powerful means of interest and expression lay in surprising and unexpected modulations; and Wagner, in his music-dramas, applied the discovery with a freedom and insight which sorely scandalized the preachers of propriety. The latest song-writers have carried the procedure to the utmost lengths. With them the old theory that music requires to be clear in tonality in order to be intelligible has quite gone overboard. They frequently tumble out of their key in the very first musical phrase they utter; and they slip out of C major into F sharp major without compunction at any moment, if the effect illustrates the spirit of the poem or ministers to the interpretation of the immediate sentiment of the words. And it must be admitted that the device is most effective when it is justified by the words set. But such procedure begets obligations. The developed mind demands reasons for everything from the point of view of form or organization, as well as from the point of view of expression; and the startling modulation which

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grips the attention as a just stroke of expression has also to be justified as a factor in the organization. In other words, when the hearer, who hears with his mind as well as his ears, is enchanted by some new modulation, his curiosity is aroused also to see how the composer gets it into its place as a factor in the art-work as a whole. If the interest of the proceeding is not maintained, the isolated stroke sticks out all by itself and throws all the rest out of gear. So the employment of these devices of modulation vastly complicates the duties of the composer, and also makes his productions interesting from a new point of view. Just at present the eager and restless repudiation of precedent in art, as elsewhere, seems to be pressing on too fast, and to be sometimes inducing anxiety as well as interest. But the break-up of the old ideas about tonality is too conspicuous to be gainsaid. The principle which it represents must be welcomed—where it is understood in all its bearings by the composer himself—as a very subtle means of enhancing the expression and interest of the music. Moreover it is one of the most valuable of the many resources which have been devised to enable composers to bring their music more closely into touch with the lyrics they set. Nowadays composers do not resort to the feeble subterfuge of repeating words and sentences in order to make their music fit, not to the metric scheme of the poet but to some preconceived idea of what musical form must be. Now the composer pays full respect to the metric and elocutionary intentions of the poet, and rejoices in making his musical form an exact counterpart of the spiritual and textual form of the poem. He makes the musical side of the song completely satisfying as a musical work of art without getting at cross purposes with the form of the words. The extraordinary variety of resources which have been developed gives a song composer ample choice to adopt one of many courses which will keep him absolutely in touch with the poet, without failing to make the music, as music, intelligible.

The story of the growth of song is really quite simple if we look back to it. It began with melodious vocal passages, the accompaniments to which were of no significance at all. Then art was brought into the accompaniments by using conventional figures which were appropriate to the accompanying instrument: then the conventional figures were transformed or displaced by figures which had meaning; then colour was introduced into the accompaniments by making use of the various qualities of harmonies in different positions, and by applying the development of the technique of the pianoforte to obtain greater richness and variety of sound. And, finally, modulation was converted from mere key-to-key procedure, which gave the effect of definite design, into a phase in which it became a powerful means of expression and also of elasticity in organization.

It may be added that art spreads its net wider as it gains in resources. In the beginning songs

dealt with comparatively few subjects, and love had rather an excessive share in the attention of poets and the musicians who set their poems. But as men's sympathies widen, the subjects of art grow more comprehensive. All sorts of situations and all phases of human experience interest human beings; and music, enriched with many resources, can deal with any of them. In literature men have been deeply interested in such a recondite subject as the temperamental condition of tramps, as so captivantly displayed in W. H. Davies's 'Super-tramp' and Stevenson's 'Vagabond'; and we find the subject very cunningly presented in music in Dr. Vaughan Williams's setting of the latter.

The ideal principle which underlies the whole process of development may be shortly summed up as the distribution of functions in proportion to fitness, which applies to all human activities whether of art or business. The instrument which nominally accompanies is capable of doing certain parts of the art-work which the voice is not capable of doing. As a mere matter of fact, the instrument is capable of doing a great deal more than the voice, and in modern songs the accompanist often has a much harder task to accomplish than the singer. To be just, it would often be more fair to describe the singer as accompanying the man at the pianoforte. Yet the interest must centre in the singer, partly because the singer is responsible for the words and the elocution, and—which sounds absurd—the singing. The instrument is responsible for the design, the consistency, and all that part of expression which belongs to harmony and the rhythm. The voice must be free in the sense that it cannot reiterate figures, but must follow the sequences of the verbal phrases and their intent. The instrument is free to unify the whole by reiteration of characteristic figures, or to give a sense of design by the distribution of harmonies and keys. The uncomfortable word 'specialization' seems to be hovering importunately in the mind. Art often shows the most subtle and delicate adjustments of physical laws, which come about without men being aware of what they are doing. Composers were not aware they were apportioning functions on the basis of fitness, but when they had arrived they found that such adjustment was implied. They have worked out these problems unconsciously, and the result of centuries of devoted concentration in effort to enrich the resources of expression is one of the most interesting and satisfying of all the forms of modern art; and the knowledge of how it grew up may help us to appreciate the vagaries as well as the masterpieces of our own time.

The following illustrations were performed:

Caccini	- - - - -	Fere silvaggie.
Guédron	- - - - -	Un jour la bergere.
Campion	- - - - -	Move now with measured tread.
Lawes	- - - - -	He that loves a rosy cheek.
Purcell	- - - - -	Knotting song.
Mozart	- - - - -	Violet.
Schubert	- - - - -	Junge Nonne.
"	- - - - -	Bächlein.
Schumann	- - - - -	Im wunderschönen Monat Mai.
Max Reger	- - - - -	Wenn lichter Mondenschein.

A SCHOOL FOR MUSICAL CRITICS.

BY ERNEST NEWMAN.

Some recent numbers of *Le Courier Musical* have contained the report of a paper on 'La critique musicale, ses devoirs, sa méthode,' recently read by M. M. D. Calvocoressi to the students of the Ecole des Hautes Etudes Sociales. M. Calvocoressi is himself a very thoughtful and well-informed critic, and everything he had to say on this subject is well worth reading. The occasion itself was interesting. Among M. Calvocoressi's audience, apparently, were some students who might possibly take up some day the profession of musical critic, and it was to these that the lecturer more particularly addressed himself. Why, one reflects, should we not have the same opportunities of tuition in criticism as in singing or pianoforte playing? Why should the critic, of all people, be allowed to take up important public work without any special training for it or any evidence of his competence for it? The longer any critic with his heart in his work follows his craft, the more conscious does he become of the difficulties of it, and of how much better he would have been for some skilled guidance in his early years. In every other art the student profits by the discoveries of all who have gone before him. He does not have to discover for himself the laws of counterpoint, or the best way to make his fingers flexible and obedient; he is placed in possession of a certain fund of knowledge that has been accumulated by the labours of generations, and all he has to do is to assimilate it and make it the starting-point for his own individuality. The critic alone has not only to build his house but make his own bricks and find his own straw. He has, of course, the writings of great critics to go upon. But the young composer or the young painter has the music or the pictures of the great masters to go upon, yet we do not regard these as sufficient in themselves without a regular course of technical training. He might, if he were very wise, very patient, and very thorough, distil out of them the essence of musical or pictorial technique; but the very object of education is to save the student's time and labour by giving him the distillation direct. Would it not be all the better for a musical critic if he could have his early steps guided as those of the painter or the composer or the pianist are? There are obvious difficulties in the way, of course. Few young men, just entering upon criticism, take their profession seriously enough; and if they did, and were willing to work as hard at the groundwork of their profession as the young dentist or lawyer works at his, there would be the difficulty of finding a teacher able and willing to instruct them. It will be a long time before we have classes for criticism established in our conservatoires. Pending this, the best thing that can happen to a young critic is to be understudy to an able older man, who has learned something by his own errors and his own practice in general, and may, by a word or two of advice, save

his junior from wasting himself in similarly turning the key in fifty doors before he comes to the one right lock.

It will be said that as criticism is the expression of a man's own knowledge and temperament, no advice from another is likely to be of any use to a man with the real thing in him; while if he has not this, advice can only make a mere echo of him. But the same argument would apply to composing or painting. We do not refuse to put a young composer under a teacher because the latter may prove in the end to be a smaller personality than the former. We let our Beethovens learn all they can from our Albrechtsbergers, and then show themselves, if they have it in them, that they are the Albrechtsbergers' superiors. What really makes a man great is of course born in him; the object of education, in a case of this kind, is simply to clear the tracks and oil the wheels, and give the greatness the best possible opportunity for a good run. Will anyone who has practised musical criticism for any length of time deny that a young man with a real critical gift would be all the better for a few years' coaching by someone who had had a wide experience of criticism and had thought seriously about its problems? For problems there are, problems more subtle than anything that double or triple counterpoint can present. The very fact that critics differ so radically over this composer or that, or this performance or that, is a testimony to the haphazard way in which criticism is conducted. These differences of opinion do not, as is commonly alleged, invalidate criticism; they merely invalidate the critics who are wrong. Medicine and surgery are not invalidated by someone contending that prussic acid is the elixir of life, or that the medulla oblongata is in the knee. Painting is not invalidated by a colour-blind man saying that grass is pink. Nor is the matter settled by saying that a critical opinion is a purely personal affair. The commonest facts confute that glib theory. There are tens of thousands of aesthetic judgments in which every one agrees—for example, that Bach is greater than Mendelssohn, or that Beethoven's ninth Symphony is a better work than his 'Battle of Vittoria.' These are simply critical opinions of the same kind as those we are called upon to pass every day of our lives. Why should not a critic be as right about a symphony of to-day as about a Beethoven symphony? M. Calvocoressi, rather weakly as it seems to me, distinguishes between what a critic may be positive about and what he may not; he is to be 'impersonal and decided' when he is sure that he is announcing 'facts,' and to 'employ the first person and make explicit reservations' when he only 'puts forward his own opinion.' Is the distinction a workable one? At what stage did the 'opinion' of some contemporary of Beethoven that the ninth Symphony was a great work pass from the domain of 'opinion' into that of 'fact'? Every critical judgment that we now call a 'fact' was an 'opinion' at one time. The opinion became a 'fact' simply because it was right; and why should not a critic be right

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from the commencement? If his knowledge of a new work is ample, and he has thought a good deal about it, why should he not express himself as confidently about it as he would about a work fifty years old? Unfortunately he cannot always get to know a new work so well as this; it may not be published. In that case he will be wise not to criticise it adversely at all, unless it is obviously the work of a weakling or an imitator. No criticism of great works of art can hope to endure unless it is founded on full knowledge of them. And if we were to hold a court of inquiry into the causes of the discrepancy of critical opinion upon a big new work, we should find that it was capable of very easy explanation. Some critics would not know the work at all; others would be debarred from taking an unprejudiced view of it by some constitutional bias against music of this type; and so on. Nineteenths of the discrepancies of which the enemies of criticism like to make so much would be proved to have no significance whatever.

Now what the individual critic has to do is to be always holding this court of inquiry upon himself. When he sees other men blundering because they plainly do not know enough of the work they are criticising, he must ask himself whether he is always as sure as he ought to be of his own ground when he condemns. When he differs fundamentally from a critic of undoubted force, he must try to find out from what the difference comes. Only one of them can be right; and it is evident that that one is most likely to be right who can explain his opponent's opinion in terms of some general bias or limitation of judgment. If a man's whole writings, for example, show him to be deficient in this or that quality of the musical imagination (for it has very many qualities), we may justly argue that his opinion upon a work that is the product of the kind of imagination he is insensitive to is no more valid than an objection to a painting of grass would be by a man with a constitutional dislike for green. If our desire is to attain rightness of judgment, we must always be testing our own opinions and those of others by applying broader and broader principles to them. For it must be remembered that at the back of apparently the most instinctive judgment there is a general principle of some kind. The trouble is that at first we are all apt to think our own general principles the right ones. We shall best cure ourselves of this conceit by tracing the judgments of others to their sources—or, on the other hand, an inquiry of this kind may rightly confirm us in our own opinion. Every critic who thinks at all about his work is more and more impressed, as he gets older, with the necessity of at once broadening and refining his faculty of judgment, of making it less haphazard, and of trying to understand what it is in the constitution, the training, or the knowledge of other men and of himself that makes them differ from him. He cannot alter *them*, of course, but he can correct his own most obvious deficiencies when he realises them. When

he sees another critic blandly condemn a work of art for not conforming to this or that æsthetic canon, when the latter is obviously insufficient or inapplicable, he will ask himself whether his own critical practice is not sometimes vitiated by the same tendency to take a purely personal criterion for a universal one. He will, in a word, try to educate his faculty of judgment as a painter educates his faculty of seeing, or a musician his faculty of imagining a number of sounds simultaneously. This is by no means the whole education the critic needs: it is only one department of it. The trouble is that he is forced, as no painter or musician is, to be his own instructor—to learn the rudiments of his technique by long observation and personal blundering instead of having a fund of accumulated wisdom to draw upon. And until the critic can go to school as the composer and the performer can, and profit, like them, by what previous workers in the same field have learned, most criticism will remain the haphazard and dogmatic and contradictory thing it is at present.

Occasional Notes.

As already intimated, the centenary of the establishment of the house of Novello & Co. occurs this year. The opportunity of reviewing the history of the firm will be taken in connection with the *Musical Times* during the year. Amongst the articles to appear in the new volume, Mr. Ernest Newman will give a general survey of some interesting recent Bach research (by Schweitzer and Pirro, Wolfrum, Schering, &c.), and estimates of Liszt (who was born in 1811), Sibelius, and Berlioz. Special attention will continue to be given to Church music and to a chronicle of the progress of music in all parts of the world. As heretofore a feature will be the sketches of the lives of distinguished musicians, both native and foreign. The Editor takes this opportunity of thanking contributors, and of expressing his regret to many others whose proffered articles he has not been able to accept owing mainly to considerations of space. It is not easy for a monthly musical journal, in these days of activity and development, to keep pace with the demand.

Performances on the Continent of important exemplifications of British musical art are sufficiently interesting to justify special record. In another column (p. 21) we announce the coming performance of Sir Alexander Mackenzie's cantata 'The Sun-God's return,' at Vienna, under the direction of the composer. Then at Crefeld, on December 17, where Professor Müller-Reuter has a fine orchestra, a performance of Sir Edward Elgar's *Symphony in A flat* was given, under the composer's baton. It met with extraordinary success, the members of the orchestra rising and joining in the applause, and giving the composer a 'Tusch,' which is a special mark of appreciation. We are informed that Herr Max Schillings, who was present, invited Sir Edward to conduct a performance of the *Symphony* at Stuttgart this year.

Mr. G. H. Clutsam's articles on the 'Whole-Tone Scale' (which appeared in our November and December, 1910, issues) have occasioned considerable remark, and have no doubt set many people wondering and thinking; for it must be confessed that even to whole-toners the musical material it provides is fearfully and wonderfully made.

A caustic correspondent writes as follows:

I suppose we ought to thank Mr. Clutsam for the pains he has evidently taken over his articles; but what about the pains they have cost his readers? Does any sane person regard these barbarities he quotes as music? They are the naughty words which we have all used in our foolish youth, and put aside when we came to decent manhood. New! Surely, we know that all possible harmonic progressions were invented before the time of Henry Purcell, and that these are only some of the impossible or discarded ones, which are every now and then resuscitated by would-be composers under the vain belief that if you only cram in queer chords enough you will somehow have a composition. So they stuff in all they know, even down to the studio-sweepings of the past—the clutsam and jetsam, as one might say—but, alas! no composition appears.

A contemporary advertisement offers a prize to the person who can pile together four 'don.es of silence.' The attempt would certainly be more useful than piling up six incongruous sounds and calling the result a chord, besides being less annoying to those few who are unlucky enough to possess musical ears. Such are the views of one who was once considered an iconoclast, but is now regarded as

A MERE PEDANT.

Yet it may be answered that we have to reckon with Debussy, who is not exactly a barbarian.

Our Manchester correspondent says:

No one can move about in these Lancashire manufacturing towns without seeing on the hoardings announcements of the oratorios of Haydn, Handel, Mendelssohn, Spohr, and others, to be given in churches or chapels, and not infrequently with soloists of the highest standing like Madame Ada Crossley, De Vere Sapio, and so on. Ten or twenty years ago, probably, these choirs were content with Root's 'Under the palms,' or work of similar quality, but in music, no less than in politics, there are unmistakable signs of great awakening, a pressing onward and upward. If those upon whom may devolve the duty of choosing music for such a public are only faithful to their high calling, and rise at once to the height both of their privilege and their responsibility, the recovery of the love of the finest music among the masses will not be long delayed.

This is cheerful reading, and it is in accord with our own experience; in fact, it is one of our editorial burdens to endeavour to find space to record the innumerable performances that take place. We hope that our numerous correspondents will believe that we suffer many pangs in maiming and sometimes even ignoring the excellent reports that reach us. It may be that many of the organizations that display such praiseworthy zeal are small, but they reflect the pleasure large sections of the community have in making the acquaintance of music as executants.

At the annual dinner of the London district of the Institute of Journalists, held on November 26, Sir Edward Elgar was one of the chief guests, and had of course to make a speech. His plea, as it often is when Sir Edward speaks, was on behalf of popular music, by which is meant the dissemination of good music amongst the masses of the people. It was pointed out that one of the needs of the country was larger concert halls, in order that numbers may be accommodated at a cheap rate. Sir Edward said that he wished that the lighter side of the Art would be looked upon with favour by what he would call the scientific musician. 'People desired to enjoy themselves: let them.' We hope that this means that Sir Edward himself contemplates an exploitation in that direction. He also referred to the advantages derived from the competition festival movement.

The following excellent programme was sung at the second meeting of the 171st season of the Madrigal Society, on December 15:

Blessed Lord	S. S. Wesley (1810-1876)
Arise, awake .. .. .	.. Morley (1557-1604)
As Vesta was .. .. .	.. Weelkes (1598-c. 1640)
Flora gave me .. .. .	.. Wilbye (fl. 1598-1614)
Lay a garland .. .. .	.. Pearsall (1795-1856)
It was a lover .. .. .	.. Morley-Bridge
When love and beauty .. .. .	.. Sullivan (1842-1900)
Irene .. .. .	.. (Prize 1909) C. E. Miles
Stay, Corydon .. .. .	.. Wilbye (fl. 1598-1614)
Lilies white, crimson roses .. .. .	.. Marenzio (c. 1560-1599)
Sweete floweres .. .. .	.. Walmisley (1814-1856)
Come shepherdes, follow me .. .. .	.. Bennet (c. 1570-c. 1615)
In dulci júbilo .. .. .	.. Pearsall (1795-1856)

Our Vienna correspondent (page 37) tells us the curious story of the strike of the Imperial Opera Chorus in that city. It appears that the male members of the chorus adopted the extraordinary course of singing their parts *pp* in order to call public attention to their rights and wrongs. Perhaps the most surprising sequel was that the audience exhibited no gratitude! Why did not the chorus decide to sing out of tune! Surely that would have been painful; but on the other hand it would perhaps not have been sufficiently novel.

When Sir Alexander Mackenzie was in Vienna as president and conductor of the International Musical Congress of 1909, he interested himself in a fund for the erection of a monument in Vienna to Johann Strauss, 'The waltz king.' He has since formed a small English committee to assist the fund in this country, and has collected the following subscriptions: Dr. F. H. Cowen, £1 1s.; Sir Hubert Parry, £3 3s.; Sir A. C. Mackenzie, £3 3s.; Dr. Charles Maclean, £1 1s.; Mr. Alfred Littleton, £5 5s.

The title-page and contents of Vol. 51 (January to December, 1910), are now ready, and can be had post-free by subscribers on application to the publishers.

'MUZIO SCEVOLA.'

By W. H. CUMMINGS.

In the new edition of 'Grove's Dictionary of Music,' we read: 'Mattei, Filippo (commonly known as "Pipo"), a violinist in London, and performer at the operas given by the Royal Academy of Music in the theatres in the Haymarket in the early 18th century. His claim to remembrance is based *exclusively* on Handel's manuscript conducting score of opera "Muzio Scevola" (which is in the possession of the writer), in which "Pipo" is mentioned as the composer of the first act, usually, and with more probability, assigned to Attilio Ariosti, the

second and third being by Bononcini and Handel respectively. See Chrysander's *G. F. Handel*, vol. ii., p. 56, where the opera "Arsace, overo Amore e Maesta" is attributed to him.

The only inference to be drawn from the above is that Chrysander considered Ariosti as the composer of the first act of 'Muzio Scevola'; but when we examine the evidence the contrary is found to be the case. Chrysander's second vol., referred to above, was published in 1860, and therein he distinctly says that the first act was by Pippo, the second by Bononcini, and the third by Handel; he further remarks that the 'first act, which under every circumstance was the most important, was given to the celebrated Signor Pippo. . . . A rather weak overture a series of pleasing songs, which are certainly original and have an appropriate dramatic colouring. Pippo closes his act with a short recitative, which could not have been effective. The verdict on his compositions may easily be pronounced: he would have done better to have confined himself to his art as a performer, and left composition alone.'

'Hawkins and Burney know of no Pippo, but give one act to Attilio Ariosti, who could not have been in England at that time.'

The above quotations show the mind of Chrysander in 1860, and turning to the printed score of the third act of 'Muzio Scevola,' published by the Handel Society in 1874, we read the following preface by Chrysander: 'The third act of "Muzio Scevola" was composed by Handel as his share in a musical contest with Bononcini and Mattei; the first act being set to music by Mattei, and the second by Bononcini.'

Further evidence in favour of Pippo, or Pipo, is found in a music manuscript in the British Museum, bequeathed to the nation by Dragonetti in 1846. The very interesting volume is in various handwritings; some pages are by Smith, Handel's amanuensis, and some, I think, in Handel's autograph. The first page has the inscription 'Atto primo Dell' opera Muzio Cephola Dal Sigr. Pipo.' The second act is preceded by the heading 'Overture di L'Atto Secondo della opera Muzio. Sigr. Bononcini.' The overture to the third act is in the hand of a copyist; the original leaves had evidently been lost or destroyed, but this is followed by the title 'Atto Terzo—Opera Muzio composta dell Sgr. G. F. Handel, 1721.' This act contains an aria 'A chi vive di speranza,' which is not included in the German Handel Society's publication, but is to be found in 'The favourite songs in the opera call'd Muzio Scevola,' published by Walsh in 1721 or 1722. There are no composers' names printed in this collection; probably it was a pirated publication, no uncommon thing at that period. The opera was first performed on April 15, 1721, at Covent Garden Theatre. Walsh's selection includes Bononcini's overture and four of his songs, one song by Pipo, and three by Handel.

I have compared the Museum manuscript with my own manuscript score of 'Muzio Scevola': a very interesting volume in the original binding and lettered on the back, 'Mutius Scevola Mr. Handel, Sigs Pipo and Bononcini.' It is reputed to have been Handel's, and from him it passed to Thomas Chilcot, organist of Bath Abbey from 1733 to 1766; it was afterwards the property of Thomas Field, likewise organist of Bath. The three acts are bound together in the order described on the back of the volume. The first act is prefaced with the following: 'Pipo—Overture to Muzio Scevola with several of the songs in that act, with another overture.' This overture is not in the British Museum copy. The second act bears the heading 'del Sigr. Gio: Bononcini's Act in Mutius Scevola.'

I have noted the fact that the Handel aria, 'A chi vive di speranza,' is omitted from the printed score of the Handel Society, although published by Walsh, and also in the British Museum manuscript; but it is still more curious that my score has an entirely different setting of the text of that aria. Evidently it was a second thought of Handel's, and is an example of the truth of the old adage that 'second thoughts are best.' The melody of the air is very charming, and the accompaniment for flute and strings is noteworthy; the violins are divided into three sets. The violas double the second violins an octave lower; the third violins are doubled in the octave by the violoncelli ripieno, and the score is completed by the violoncelli and contrabassi, whilst the flute doubles the first violins. Handel's autograph manuscript of the Muzio music in the King's library, Buckingham Palace, is dated at the end 23d March, 1721, only four weeks before the performance. The libretto of the opera was printed in Italian and English. Handel's own copy, in my library, has been utilized for memoranda by one of his domestics as follows: '12 shifts, 3 aprons, 1 hood, 7 combing clothes, 5 pairs coats 2 have buttons and 2 strings. Mr. Handel.'

Handel's contemporary, Mattheson, of Hamburg, published in January, 1723, a number of his periodical journal, entitled 'Critica Musica,' which contains important evidence. He says: 'As is customary here, on the seventh of this month a new opera was produced under the title "Muzio Scevola." It was sung completely in Italian, but there was a German translation ornamented with a fine Prologue. There are as many composers as there are acts, namely, three. The first was composed by Bononcini, the second by Mattei, who under the name of Pipo (i.e., Filippo) plays the violoncello in the London orchestra. Handel proved his skill in the third act. All these masterpieces have been sent over to us from England, except the Prologue, which is by Kaiser.' Mattheson rightly named the composers, but erred in assigning the various acts.

It will be conceded that the evidence is wholly in favour of Pipo as composer of the first act of 'Muzio'; and it is very desirable that the errors in 'Grove's Dictionary,' under the name of Mattei, and also Ariosti, should be corrected. In the latter case the Dictionary says: 'In 1720 the directors of the Opera made formal engagements for a term with Ariosti, Bononcini, and Handel to write operas in turn for the theatre. It was arranged that the first to be produced, which was "Muzio Scevola," should be the joint work of the three authors, Ariosti writing the first act.'

MR. HADOW'S LECTURE ON CHURCH MUSIC AT THE CHURCH CONGRESS.

By W. G. ALCOCK.

Church music has generally received serious consideration at the meetings of the Church Congress, but the subject, we think, has seldom if ever been so emphatically presented as on the recent occasion when Mr. Hadow read his excellent paper. It would have been difficult to find a musician more fitted for the task, for his critical-historical ability and high musical and artistic ideals are widely known. Both by the structure of his lecture and the illustrations chosen he was most successful in bringing forcibly before his audience the importance of church music, the position it occupies to-day, and the attention bestowed upon it in the past. The subject is undoubtedly entitled to grave consideration now, and will certainly become more so in the near future.

Where once was apathy and indifference, we find young, energetic men thinking and acting seriously, and if we can hardly speak of this growing enthusiasm as the 'new learning,' it may fairly be termed the 're-culture of the old.'

Mr. Hadow takes for his point of departure the year 1544, by which time musical elaboration and technical skill had become so pronounced as to lead to mutilation of the words and so to render their meaning obscure. The publication by Cranmer at this time of his Litany was accompanied by a strict injunction that these developments were to cease, going so far as to define the methods of setting words to music in the narrowest and strictest sense. One rule alone, viz.:—that one syllable was to be sung to each note, was enough to bring about a startling change. To illustrate the new methods, Mr. Hadow suggests a comparison between the early works of Tye (*e.g.* the Westron Wynde Mass) with his post-Reformation setting of the 'Acts of the Apostles,' or Tallis's motet 'Audiui Media Nocte' with his Dorian Service. He went on to say that the change was far-reaching and resulted in the introduction of the Protestant form of Psalm tune. Lutheran psalms, though soon suppressed, had their effect, too, in making the way clear for Psalters with tunes, which were published during the reign of Edward VI. Day's Psalter of 1560 was an important work of the kind, to which Tallis contributed.

Mr. Hadow traces the development of church music down to the critical period of the Commonwealth, when all seemed lost. The influence of Pelham Humfrey, Blow and Purcell is noted, as also the inevitable distraction caused by the introduction of orchestral instruments, which had the effect of practically obliterating the glories of choral writing so highly cultivated in former times. But things balanced themselves, and the illustration chosen ('Lord, let me know mine end,' by Greene) showed that it was possible to combine vocal and instrumental ideas in a legitimate manner. The scant recognition given to music in the 18th century undoubtedly checked the art, and Mr. Hadow with true insight says—'the church composers who escaped this [the necessity of satisfying the flippant demands of their patrons] did so at the expense of losing touch with the main course and current of national life.' The works of Croft, Greene and Boyce, fine as they undoubtedly are, and of which the illustration mentioned above is one, are to a great extent 'provincial' and, as the lecturer said, 'no longer at the centre like the music of Byrd, Gibbons or Purcell.'

But other influences were at hand. The addition of pedals to English organs (said to have been adopted in 1790), together with the improvement in organ-building and organ-playing, enabled men like Samuel Wesley (who was at once a fine organist and church composer) to draw together the threads woven by so many, and to produce works which should, in their turn, guide the thoughts of his successors. The visits of Haydn to this country had their effect, if only as counteracting the Handel-worship so prevalent at the time. Nor was Haydn the only foreign influence, for did not Attwood rise, as Mr. Hadow observes, 'almost to the height of his master's serene and celestial melody'? So that Mozart, too, contributed to the varied texture of the music of the time. The reign of Queen Victoria covered an important period of the art, and saw at its commencement what was undoubtedly the lowest general level of English music. Mr. Hadow reviews the work of such men as T. A. Walmisley, Sir W. Sterndale Bennett, Sir John Goss and S. S. Wesley. He rightly deprecates the fact that the two first-named were hindered by official duties from attaining the highest eminence to which their fine

gifts entitled them. The name of Spohr must, too, be mentioned as one of influence more or less to be recognised. But it cannot be readily conceded that, as Mr. Hadow seems to suggest, Wesley was unduly affected by Spohr's work. A certain resemblance may be admitted, but far greater strength, which is allowed by Mr. Hadow when he says; 'and yet Wesley is essentially an English composer, using all means and resources current in his time, but holding them together both by the force of his own personality, by his great power of melodic invention, and by his remarkable skill. Hence the combination of massiveness in structure with a certain softness of design.' 'There is never in all his work a cheap effect or a perfunctory passage; the content of his music, even when it is nearest sentimentalism, is always saved by the excellence of its workmanship.'

Mr. Hadow strongly terms the period of church music through which we are now passing as one of 'sheer anarchy,' and is equally scathing when he says 'almost everything written is allowed a hearing.' He claims this unsatisfactory, or rather, shall we say, deplorable, condition of things to be an issue on which the jubilee meeting of the Church Congress may well make a resolution of reform. But there is in many quarters a disposition to consider the vocal music of the early periods as being the only kind suitable for use in church. Surely this would be too drastic and sweeping. The organ of to-day is, no doubt, through the tendency among organists to develop their powers as recitalists, often larger than is actually necessary for the general purposes of accompaniment. But the greater includes the less, and it is not too much to say that stops may be found suitable to all requirements, whatever the size of the instrument. Another cause of irritation is to be found in the desire of many a keen young organist to introduce more of modern instrumental development into his church work than is right or necessary. But, as Mr. Hadow says, 'It is not necessary that we should restrict our music to one style or one idiom.' The list of composers who keep in sight the best traditions, and who are yet able to employ modern methods, is far from being small. One has only to mention such anthems as 'The Lord is my Shepherd' (Stanford), or 'Save us, O Lord' (Baird), or such services as Macpherson in E flat, Tertius Noble in B minor, and Martin in A, as strong evidence that true ideals still exist. The danger lies in the pandering to popular taste, and any unfortunate prevalence of rivalry between choirs. There is, too, the deplorable fact that nearly everyone who can play the organ thinks himself a born composer, with the result that so-called church music is produced, of which the chief characteristic is its utter unworthiness. So many have so little novel to say, and say that little so badly. It is of course easy to make these accusations, but the present state of 'sheer anarchy' gives us every excuse.

Then it may be asked: To what is all this leading us? We know what has been ordered in the Roman Church, and should do all that is possible to prevent similar restrictions in our own, either in individual cases or in what may quite possibly become a more general prohibition, enforced by church authorities as a body. Such a movement would, after all, be but a repetition of what obtained in Cranmer's time, and possibly with equal reason. The study of church music of all periods and in all its aspects should constitute part of the training of an organist, without which he must of necessity become too often a mere supporter of showy and meretricious seekers after notoriety and self-advancement. The truly educated will surely pause before giving their thoughts to the world, until they are convinced of their purity of aim

and truth of ideal. If the clergy, equipped as they should be with musical knowledge, will insist on having the best, and, of that, only such as is within the means of the musical staff they employ, much will be gained. The 'hearty service' is surely not the highest exercise to which a congregation should be invited, and in these days of the wide culture of secular music, it should not be difficult to direct the reverent attention of worshippers to that glorious heritage of the church which claims it as her own.

LIST OF MR. GRANVILLE BANTOCK'S WORKS PUBLISHED SINCE 1904.

In the new edition of 'Grove's Dictionary' (vol. v.), published recently, there is no reference in the appendix to the compositions by Mr. Granville Bantock, published since the issue of the first volume of the Dictionary, in which his name appears in its alphabetical order. We think many readers of 'Grove' will be glad to note the following list of Mr. Bantock's works published since 1904.

FOR CHORUS AND ORCHESTRA.

- Omar Khayyám. Parts I., II. and III. 1906-9.
Arrangement of the National Anthem. 1906.
Sea-Wanderers. } 1907.
Christ in the Wilderness. }
Music for the 'Elektra' of Sophocles. 1909.
Gethsemane. 1910.

WORKS FOR ORCHESTRA.

- Choral-Variation on Bach's 'Wachet Auf.' }
'The Pierrot of the Minute,' Comedy- } 1908.
Overture. }
Three dramatic Dances. } 1909.
Old English Suite. }

SONGS, WITH ORCHESTRA.

- Five Ghazals of Hafiz. }
Ferishtah's Fancies (13). } 1905.
Song of the Genie. } 1906.
Sappho (9). }

SONGS.

- Jester Songs. 1905.
An Eastern Love-song. } 1908.
Winter. }
Two Chinese songs. } 1909.
Three Blake songs. }

WORKS FOR SOLO INSTRUMENTS.

- Sapphic Poem for violoncello and orchestra. } 1908.
Melody in E flat for pianoforte. }
Sapphic Dance for harp. 1909.

PART-SONGS. (FEMALE VOICES.)

- Elfin music. } 1909.
Love-song. }
Young Love, 1910.
Songs for Children.

Arrangements of:

- Under the greenwood tree. }
Where the bee sucks. }
A-hunting we will go. } 1908.
The flowers of the forest. }
Ye banks and braes. }
Highland laddie. }
The Campbells are comin'. }
Auld Robin Gray. }
Bonnie Dundee. }

PART-SONGS. (MALE VOICES.)

- The Inchcape Rock. 1906.
War song. 1907.
The Piper o' Dundee. } 1908.
Pibroch of Donuil Dhu. }
The Laird o' Cockpen. 1909.
The Lost Leader. } 1910.
The glories of our blood and state. }

PART-SONGS. (MIXED VOICES.)

- Awake, awake. }
Evening has lost her throne. } 1905.
O what a lovely magic. }
On Himalay. }
The Tyger. } 1908.
Wake the serpent not. }
The moon has risen. }
Out of the darkness. }
Spirit of night. }
The Leprehaun. } 1909.
In the silent west. }
One with eyes the fairest. }
The song of Fionnuala. }
Emer's lament for Cuchulain. }
The Cruiskeen Lawn. 1910.
Arrangements of:
Ca' the Yowes. } 1908.
Annie Laurie. }
Scots wha ha'e. }
Scotland yet. }
Arranmore. }
The wearin' o' the green. } 1909.
O mistress mine. }
Willow, willow. }
Full fathom five. }
Sumer is icumen in. }
The three Ravens. }
Ah! the sighs that come fro' my heart. }

PERFORMANCE OF MACKENZIE'S

'THE SUN-GOD'S RETURN,' IN VIENNA.

The second concert of the season of the celebrated Wiener Singakademie (founded 1858), of about 300 voices (hon. president, Prince Max Egon zu Fürstenberg; president, Imp. Councillor Friedrich Ehrbar; vice-president, Angelo von Eisner Eisenhof; artistic director and conductor, Herr Richard Wickenhauser, nephew of Lady Hallé), will take place in the Grosser Musik Vereins Saal on January 13, the programme consisting of Bleyle's 'Lerut Lachen' (words by Nietzsche), and Sir Alexander Mackenzie's cantata 'The Sun-god's return.' The composer has been most cordially invited to conduct his work. Soloists, Madarne Kiurina and Herr Hubert Leuer, both prominent members of the Imperial Opera.

Church and Organ Music.

THE ORGAN IN DONCASTER PARISH CHURCH.

Much interest has always been attached to this organ, from its great size and variety of tone, and from the fact of its being on one pressure of wind. But modern ideas demanded a purer reed-tone than can be obtained by such means, and though some additions to the mechanical part had been made, bringing the organ under greater ease of control, it was felt that much might be done by thorough overhauling and cleaning. This, with the application of modern tubular pneumatic action, the replacement of the old Solo organ by a new one, the re-voicing of practically all the reeds, together with the provision of varied wind-pressures, would bring the instrument nearer to modern requirements.

The work was entrusted to Messrs. Norman & Beard (of London, Norwich and Glasgow), who, in consultation with Mr. Wilfrid Sanderson, the organist of the church, have carried out the scheme to their well-known high standard. The organ contains 5 manuals (CC to A, 58 notes), and

2½ octaves of pedals (CCC to F, 30 notes). There are 93 speaking-stops and 14 couplers, making a total of 107 drawstops.

SPECIFICATION.

PEDAL ORGAN.			
	Feet.		Feet.
1. Sub-principal ..	32	14. Fifteenth bass ..	4
2. Major bass ..	16	15. Tierce ..	3½
3. Principal bass ..	16	16. Mixture (2 ranks).	8
4. Open bass ..	16	17. Cymbal (2 ranks).	16
5. Violone ..	16	18. Contra posauune ..	32
6. Sub-bass ..	16	19. Posauune ..	16
7. Major bass ..	8	20. Bombard ..	16
8. Flute bass ..	8	21. Contra fagotto ..	16
9. Violoncello ..	8	22. Trumpet ..	8
10. Octave bass ..	8	23. Horn ..	8
11. Quint bass ..	10½	24. Fagotto ..	8
12. Great tierce ..	6½	25. Clarion ..	4
13. Quint ..	5½		

GREAT ORGAN.			
26. Sub-bass	32	37. Quint	5½
27. Double open diapason ..	16	38. Twelfth	2½
28. Bourdon	16	39. Fifteenth	2
29. Open diapason, No. 1 ..	8	40. Mixture (5 ranks).	
30. Open diapason, No. 2 ..	8	41. Cymbal (3 to 5 ranks).	
31. Open diapason, No. 3 ..	8	42. Cornet (4 ranks).	
32. Stopped diapason ..	8	43. Double trumpet ..	16
33. Hohl flöte	8	44. Posauune	8
34. Stopped flute	4	45. Trumpet	8
35. Principal	4	46. Clarion	4
36. Gemshorn	4		

SWELL ORGAN.					
47. Bourdon	16	57. Viol d'Amour ..	..	4
48. Open diapason	8	58. Mixture (5 ranks).	..	8
49. Terpedian	8	59. Scharf (3 ranks).	..	8
50. Echo gamba	8	60. Cornet (4 ranks).	..	16
51. Voix celeste	8	61. Double bassoon ..	..	8
52. Harmonic flute	8	62. Hautboy ..	..	8
53. Rohr flöte	8	63. Horn ..	..	8
54. Harmonic flute	4	64. Trumpet ..	..	8
55. Stopped flute	4	65. Clarion ..	..	4
56. Principal	4	66. Vox humana ..	..	8

* I. Swell sub-octave.

* II. Swell octave.

SOLO ORGAN.			
*67. Harmonic claribel flute..	8	70. Clarinet	8
*68. String gamba	8	*71. Orchestral oboe	8
*69. Concert flute	4	*72. Tuba	8

* III. Solo sub-octave.

* IV. Solo octave.

CHOIR ORGAN.			
73. Lieblich bourdon ..	16	79. Flauto traverso ..	8
74. Geigen principal ..	8	80. Lieblich gedeckt ..	8
75. Viol di gamba ..	8	81. Flauto traverso ..	4
76. Gemshorn (from Swell organ) ..	8	82. Lieblich flute ..	4
77. Flauto gamba ..	8	83. Geigen principal ..	4
78. Salicional ..	8	84. Quintaton ..	4
		85. Flautina ..	2

ECHO ORGAN.			
86. Tibia major ..	16	91. Celestina ..	4
87. Harmonica ..	8	92. Flauto dolcissimo ..	4
88. Vox angelica ..	8	93. Harmonica atheria (2	
89. Flauto amabile ..	8	ranks).	
90. Flauto traverso ..	8		

UNISON COUPLERS.

V. Swell to Great.	XI. Choir to Pedal.
VI. Swell to Choir.	XII. Great to Pedal.
VII. Choir to Great.	XIII. Swell to Pedal.
VIII. Solo to Great.	XIV. Solo to Pedal.
IX. Echo to Great.	

ACCESSORIES.

Five pistons to Great organ.	
Four " Swell "	
Three " Choir "	
Three " Solo "	
Two " (on and off) Swell tremulant.	
Two " " Solo "	
Five composition pedals to Swell organ.	
Four " " Great and Pedal organ.	
One on and off pedal, Great to Pedal.	
Balanced pedals to Swell shutters.	
" " Solo "	
Lever " Echo "	

* New stops by Norman & Beard, 1910.

The organ was built by Schulze in 1862, the previous organ by John Harris having been destroyed by fire in 1852. In 1894 various improvements were carried out by Messrs. Abbott & Smith, including the installation of a gas engine for blowing purposes, a new console, the application of tubular-pneumatic action to the pedals and drawstops, new pistons, &c.

The following are the alterations and additions effected by Messrs. Norman & Beard :

A new Solo organ of 6 speaking-stops, including a heavy-pressure tuba (8 feet) has been installed in place of that originally transmitted from the Swell organ.

A new large open diapason (8 feet) has been added to the Great organ ; new string stops have been placed in Swell organ, and the swell gemshorn (8 feet) removed to the Choir on the slide vacated by the clarinet, removed to Solo.

No stops have been sacrificed to make the above additions, and the tone of the flue work remains practically the same as left by Schulze, the same having been cleaned and the speech re-set. The reeds, however, have been re-voiced (with the exception of the free reeds, viz., contra posauune 32 ft. and posauune 16 ft.) on wind pressure increased to 6 inches, and harmonic trebles added.

The old tracker actions of the Choir, Solo and Echo organs, and also the lever pneumatic actions of the Great and Swell organs have been replaced by tubular-pneumatic action, and the number of couplers increased.

The Echo organ has been enclosed in a separate swell-box, the shutters of which are controlled by a lever pedal placed on the right-hand side of the pedal-board. Balanced swell pedals have been installed (in a central position) for the Swell and Solo organs, and 3 pistons added to control the solo stops. New tremulants have been added to the Swell organ for both light and heavy pressure winds. The pedal-board is now placed in right relation to the keys, in accordance with the Royal College of Organists' regulations. The blowing arrangements have been augmented to supply the heavy pressure wind for the tuba and to meet the extra demand made on the light pressure wind. The gas engine has been dispensed with, and an electric motor of 10 b. h.p. installed, which is controlled from the console by a simple reversible switch. New wind reservoirs have been provided for the Solo and Swell organs. The organ contains 5,805 speaking pipes, and about 3½ miles of tubing has been used for the pneumatic work.

RE-OPENING OF THE MANCHESTER CATHEDRAL ORGAN.

Mr. Sydney H. Nicholson, the Manchester Cathedral organist, has recently published an illustrated brochure giving some account of the organs and organists in Manchester Cathedral, from which the following information has been derived :

Of the earliest organs in Manchester Cathedral we have no records, though the fact that we have a complete list of organists since 1635 proves that some instrument must have been in existence at this period. There seems to have been an organ in the latter part of the 17th century, for an old manuscript in the Manchester Reference Library states that "The old organ having fallen into decay, the present choir organ was made by Mr. Smith, generally known as Father Smith, in 1684." Some time about 1785 a new organ was erected, together with the Father Smith organ, upon the screen, but the builder is unknown. For the Manchester musical festival of 1828 much of this organ was removed, but the Father Smith organ was left in its old position on the screen and was used to accompany the collegiate services. About 1861 it was removed from the screen and was placed in one of the chapels, though not used. In 1891 it was rebuilt, under the direction of Dr. Kendrick Pyne, by Messrs. Wilkinson & Sons, of Kendal, and was placed in the north choir aisle and occasionally used. During the recent rebuilding of the large organ the Father Smith instrument was again moved into the nave, and was used for accompanying all the services for about a year. It has now been placed in the Ely chapel, and it is proposed at some future time to connect it electrically with the keyboards of the large organ, to form the nucleus of an echo organ, so that its beautiful tones may regularly be heard in the Cathedral services. In 1871 a new organ was presented to the Cathedral by Sir William Houldsworth, and was erected upon the choir screen in a case designed by Sir Gilbert Scott. The position was excellent in its acoustic result, but subject to the drawback that, when the singers were seated in the choir and their singing was accompanied by the organ, it was difficult to hear their voices in the nave. Now in the reconstruction the main part has been placed in the choir

aisle, b... services... the con... screen... ably en... conditio... re-voiced... on the hydrau... been cr... the orig... nearly y...

Who... two pa... re-open... six year... and two... At even... in G, a... people... followe... corner... had the... get a ve... five-m... S. W. w... were h... march... delight... program... Schuma... speciall... C mino... thorough...

Mr. ... post, in... such as... eight-p... 'The su... which h... Decemb... was ren...

Very beautiful Mary's, this being music h... recent having in the organist that a v... in church magistra... mental... himself... players... wards f... more es... record... of salar... efforts... place at Rome, succeeded... Bach his palsy... as a con... taught... Buxteh... soprano... upon the second, round t... Burg, wonder... of St. Tunder...

aisle, but for the purpose of accompanying congregational services a small though powerful section of the organ, under the control of the separate manual, remains upon the choir screen. The organ has been entirely rebuilt and considerably enlarged. Such of the old pipes as were in good condition have been retained, but the organ has been re-voiced throughout. The whole mechanism of the organ, on the tubular pneumatic system, is new, and a new hydraulic blowing plant has been installed. The work has been carried out by Messrs. W. Hill & Son, of London, the original builders of the organ, at a cost amounting to nearly £4,000.

Whoever was responsible for the happy idea of asking two past Manchester Cathedral organists to share in the re-opening services, is deserving of our thanks. It is thirty-six years since Sir Frederick Bridge left for Westminster, and two years ago Dr. Kendrick Pyne relinquished the post. At evensong, on December 12, the service used was Bridge in G, and Sir Hubert Parry's anthem 'Hear my words, ye people,' was performed. A recital by Sir Frederick Bridge followed at 4.30, the Cathedral being crowded in every corner. The programme was not at all a severe one, and had the conspicuous merit of enabling the congregation to get a very good idea of the potentialities of the restored five-manual instrument. Compositions by Bach, Purcell, S. S. Wesley, Schumann, Merkel, and Sir Frederick Bridge were heard at this recital, and probably the Purcell 'Solemn march' and the Schumann 'Sketches' gave the greatest delight. In the evening, Dr. Pyne played a richly varied programme, and, it being the centenary of S. S. Wesley, Schumann and Arne, compositions by these composers were specially included. Organists' interest centred on the C minor Suite by Joseph Bonnet, whose playing was so thoroughly enjoyed recently at the University.

Mr. Sydney H. Nicholson has, in his brief tenure of the post, introduced motets not usually heard in our cathedrals, such as Max Reger's 'Palm Sunday morning' and the two eight-part motets of Cornelius (from the 'Liebe' cycle), 'The surrender of the soul' and 'Throne of mercy,' both of which have been sung during the past month. On Sunday, December 18, a selection from Spohr's 'Last Judgment' was rendered.

TUNDER'S ABEND-MUSIK.

Very successful performances of two interesting and beautiful cantatas by Franz Tunder were given at St. Mary's, Primrose Hill, on the first three Sundays in Advent, this being, it is believed, the first occasion on which Tunder's music has been performed in England, and was until quite recent years unknown even in Germany. The custom of having Abend-Musik arose at Lübeck in the 17th century, in the following manner:—Franz Tunder (1614-1667), the organist of the Marienkirche, 'taking advantage of the fact that a violinist and lutenist were usually engaged to perform in church on the occasion of the official attendance of the magistrates, gradually increased the numbers of the instrumentalists for service on festival occasions, and surrounded himself with a phalanx of efficient violin, viola and trombone players. Out of these small beginnings originated the afterwards famous Abend-Musiken of Lübeck, which took place more especially in the season of Advent.' It is pleasant to record that 'the city granted him (Tunder) successive increase of salary and other advantages, and heartily seconded his efforts.' These performances of chorales and cantatas took place after evensong. Tunder was a pupil of Frescobaldi, in Rome, and the father-in-law of Dietrich Buxtehude, who succeeded him as organist, and to hear whom play, the great Bach himself walked fifty miles. The relationship was compulsory, another curious custom being that the organist-elect, as a condition of appointment, always married the organist's daughter, and Buxtehude's successor, in his turn, married Buxtehude's daughter. The first cantata took the form of a soprano solo, with string and organ accompaniment, based upon the stirring and famous melody, 'Wachet auf.' The second, which was of a more elaborate nature, was woven round the four verses of Luther's great chorale, 'Ein Feste Burg,' interpreting the old German battle hymn with a wonderful depth and freshness. Mr. Martin Shaw, the organist of St. Mary's, with whom rests the credit of introducing Tunder's music, was the conductor. Mr. Herbert Ferrers

accompanied on the organ from Tunder's figured bass. Mr. H. W. Burchett was the solo baritone, Miss Margaret Way, the solo soprano, and Mr. Ewart Baker (who took Mr. Armand's place at very short notice) was the solo bass. The choir of St. Mary's was reinforced by a body of ladies and gentlemen, and by a string orchestra, the leader of which was Miss A. M. Stuart, and Messrs. Breitkopf & Härtel kindly lent the full score of Tunder's works.

MEMORIAL TO THE LATE DR. H. E. FORD.

A stained-glass window has been erected by subscription in Carlisle Cathedral to the memory of the late Dr. Henry Edmund Ford, who was organist and master of the choristers there for the probably unprecedented period of over sixty-seven years (from 1842 to 1909), during sixty-one of which he fulfilled the active duties. The window, which is of Early English architecture, consists of two lights, and the principal figures represented are St. Cecilia and King David, the subordinate subjects depicted being Jubal playing to the shepherds, and Bishop Theodore building the first organ in Canterbury Cathedral, Messrs. Clayton & Bell being the artists. The Lord Bishop of the diocese dedicated the window on Sunday, December 18, before a large congregation, and in his address spoke in feeling terms of the devotion to duty shown by Dr. Ford during his long term of office. A memoir and portrait of Dr. Ford appeared in the *Musical Times* for April, 1909.

Mr. E. H. Lemare had an unfortunate, and what surely must have been a unique, experience at Middlesbrough recently. His promised recital at the Town Hall, on December 10, had to be abandoned as a result of the failure of the electric power supply. It was then arranged that the eminent organist should stay over Sunday and give his performance on the next afternoon. Again did the refractory but indispensable power deny the eager crowd their pleasure, and Mr. Lemare was compelled therefore to leave Middlesbrough without an exhibition of his unique ability, to the great regret of all concerned.

A movement is on foot for the formation of an association of the organists and choirmasters of Sheffield, and the opinion of those interested is being sought through the local Press. We wish the suggestion may be carried to as successful an issue as in similar cases at Huddersfield and Wakefield, to mention two, of which we have had pleasant experience. Such associations can have but a good effect upon local church music, by the possibilities they offer of intercourse and exchange of ideas. We shall hope soon to hear of the Sheffield Association as an accomplished fact.

This is how the great G minor Fantasia and the fugue in the same key strike an enthusiastic 'annotator':

'This is certainly one of the greatest of all Bach's organ works. Bursting torrents of ornament, imitative episodes, organ recitatives, the boldest modulations and broad resonant progressions of chords—all are here in apparent disorder; and yet the natural genius of Bach presides over it and informs it all. The Fantasia may be regarded as an immense *scena* for the organ. It opens with a vehemently passionate piece of dramatic declamation, in which a hero is brought before us at some decisive life-crisis. Against massive, irresistible chords the human element dashes itself in vain . . . The scene changes suddenly. Over the slow, descending arpeggio in the bass a theme of intense pity and sadness is heard, taken up by voice after voice; this quieter mood being succeeded by an outburst of feeling even more violent than before, which in turn gives place to a passage of noble pathos unsurpassed in the realm of art. Thus the music fluctuates between passionate, fruitless striving; the anguish of desperation, and profound pity and resignation—which invariably give place to the first mood of vehement effort and despair. At the end of the Fantasia we are left in doubt as to the outcome of the tragic contest, the sequel to which is contained in this stupendous Fugue. Nothing can

resist the giant power of the mighty melody which streams through the work. We feel that a mighty force is marching onward, carrying all before it; and with the glorious conquering, final major chord, we are assured of victory.'

SPECIAL SERVICES.

On Sunday, November 20, at College Street Chapel, Northampton, Gade's 'The Crusaders' was given under the direction of the organist, Mr. R. W. Strickland. Miss Nellie Scrivens, and Messrs. Herbert Kimbell and Alfred Falkner were the soloists.

The annual oratorio service was held in Wells Cathedral on November 23, when Spohr's 'Last judgment' was performed with full orchestra and a chorus numbering over 200 voices. The solos were taken by Miss Viola Salvin, Miss Ethel White, Mr. Perry and Mr. R. A. Grant. The feature of the service was the excellent singing of the choir, which was drawn from four centres—Wells, Shepton Mallet, Street and Wedmore. The conductor was the Rev. Dr. Davis, organist of the Cathedral, and the organist was Mr. E. P. Wheelodon.

At St. John's Church, Ryde, Isle of Wight, on Thursday, December 1, a musical service was given which included Rheinberger's Idylle for strings, and Schubert's 'The song of Miriam.' The canticles were sung to Dr. C. H. Lloyd's setting in E flat, while Sir John Stainer's Te Deum in E flat concluded the musical portion of the service.

The customary performance of Brahms's 'Requiem' was given at St. Paul's Cathedral on December 6, under the direction of Sir George Martin, in the presence of a large congregation. The music of the service opened with Sir George Martin's setting of the 130th Psalm.

The work performed by the Brixton Oratorio Choir at Brixton Church, on December 6, was Gounod's 'Mors et Vita.' Mr. Douglas Redman conducted, and Mr. Welton Hickin assisted at the organ.

Mozart's 'Requiem' was performed in Winchester Cathedral, on December 8, by the Cathedral choir, the oratorio choir and full orchestra, under the conductorship of Dr. William Prendergast. The band and chorus numbered over 200, the former being augmented by members of the Church Orchestral Society and other players drawn from a wide area. Mr. H. R. Eady, assistant-organist, presided at the organ. An outstanding feature of the excellent choral singing was the dramatic attack of the 'Dies iræ.' The quartets were undertaken by members of the Cathedral choir. The hymns 'O heavenly Word, eternal Light' and 'For all the saints,' specially scored for orchestra by Dr. Prendergast, were sung, and Grieg's 'Ases Tod' ('Peer Gynt' Suite) was played. The performance made a deep impression on the large congregation.

At an organ recital given by Mr. Bernard Johnson at the Albert Hall, Nottingham, on November 12, the recitalist varied and improved the occasion by a short explanatory lecture (at the pianoforte) on the more prominent numbers of his programme. The innovation proved entirely successful, the actual performance on the organ being followed and enjoyed by the audience in a noteworthy degree. The scheme certainly sounds well, and must make for the education of any who may not be in the habit of listening intelligently. The programme included Mendelssohn's sixth Sonata, an arrangement of the Andante from Tchaikovsky's fifth Symphony, and the Grand Chœur in D by Guilmant.

On Saturday, December 10, in the Concert Hall of the Blind School, Swiss Cottage, N.W., an organ recital was given by Messrs. Hugh Berridge, Arthur Hayhow and Frank Howlett (students of the School), the programme including works by J. S. Bach, Mendelssohn, Henry Smart and W. Wolstenholme. Assistance was kindly given by Mrs. Galsworthy and Miss Margaret Scripps, who contributed songs and violin solos respectively.

The organ of the Temple Church, after undergoing extensive alterations, was re-opened on December 18. We hope to make this the subject of an article in a future issue.

ORGAN RECITALS.

- Mr. Westlake Morgan, Salisbury Cathedral—Organ concerto (No. 2) in G minor, *Matthew Camidge*.
Mr. H. Douglas, Congregational Church, Matlock—Choral prelude 'Wachet auf,' *J. S. Bach*.
Mr. R. W. Strickland, College Street Chapel, Northampton—sixth Organ concerto, *Handel*.
Dr. Cyril Rootham, St. John's College, Cambridge—Prelude and Fugue (the Dorian), *J. S. Bach*.
Mr. E. Harold Melling, St. Edmund's Church, Downham Market—Prelude and Fugue in B minor, *J. S. Bach*.
Mr. G. D. Cunningham, Alexandra Palace—Air with Variations and Finale Fugato, *H. Smart*.
Mr. Caradoc Roberts, Cnaan Congregational Chapel, Swansea—Funeral March and Hymn of Seraphs, *Guilmant*.
Mr. James M. Preston, St. George's Church, Jesmond, Newcastle-on-Tyne—Fantasia in C, *William Byrd*.
Mr. Arthur E. Davies, St. James's Church, Hatcham—Fantasia Overture, *Garrett*.
Mr. H. C. L. Stocks, Salisbury Cathedral—Requiem 'Eternam,' *Harwood*.
Mr. Gustav Rhodes, Christ Church, Turn-Teplitz (Bohemia)—Toccata in F, *C. M. Widor*.
Mr. J. C. Dunlop, St. Michael and All Angels', Northampton—Marche Triomphale, *Lenmens*.
Mr. Herbert Walton, Albert Hall, Nottingham—Introduction and Fugue in C minor—*Liszt*.
Mr. G. Bernard Gilbert, Public Hall, Canning Town—Sonata No. 4, *Guilmant*.

ORGANIST APPOINTMENT.

- Mr. C. M. Jaggard, organist of St. Matthew's Church, North Liverpool.

Reviews.

WORKS BY MR. ERNEST AUSTIN.

[Novello & Co., Ltd.]

The Vicar of Bray. Variations for string orchestra. Arranged for pianoforte solo by the composer.

String orchestras are apt to be somewhat neglected by our modern English composers, and any addition to their literature is welcome, especially when it has the artistic value of the above example. Mr. Austin states his theme, the familiar tune of the 'Vicar of Bray,' in his own manner, which seems to fight shy of its original rhythmic regularity, and then submits it to nine variations of varying degrees of fancifulness. The reverend gentleman is shown in many frames of mind, but he preserves his nationality. The final variation depicts a species of race for preferment. The Vicar constantly puts in a claim with his characteristic dominant and tonic, but as constantly he is ousted by some other tune that starts with the same two notes, till at last he romps in unchecked with an exhilarating jig. The interruptions are always made, in the orchestral score, by some other group of instruments than that which announces the opening dominant and tonic, a point which necessarily is lost in the pianoforte score. The solo arrangement, however, makes effective pianoforte music throughout, and gives an intelligible idea of the effect of the string version. Where the music exceeds the range of ten fingers, a part is occasionally printed above in smaller type as a kind of optional obbligato, which those who can may include at will.

Shed no tear. Trio for female voices. Poem by Keats.

'Shed no tear' is an agreeable and a singable piece of music: there are no cranky intervals or extreme modulations. It has a graceful rhythm that well fits the accentuation of the words, and the music is generally suffused with a quiet joyousness. The cadences succeed in avoiding the conventional. Perhaps the exigencies of close harmony induced Mr. Austin to make some ventures in this direction.

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The Shepherd's love song. A sweet night. A morning song. The music of the wave.

The fact that the first three of the above-named songs by Mr. Ernest Austin are marked Op. 2, Nos. 1, 2 and 3, may explain the use of a simpler style of expressiveness than is associated with the greater number of his works. In the 'Shepherd's love-song,' the pastoral simplicity of the words (which are the composer's) and the music is not of the common kind. In the next example, the opening line of H. Ernest Hunt's poem, 'Sweet night, thy mantle now let fall,' has suggested a soothing flow in the vocal part and a gentle waving in the accompaniment. 'A morning song,' a setting of words by George Lees, moves in elegant curves of diatonic melody without approaching the commonplace. 'The music of the wave' (words by H. Ernest Hunt) might belong to the same period of composition as the foregoing, as its effects are secured without elaborate figures or harmonies, and without abstruseness.

PIANOFORTE MUSIC.

Prelude and Pavane. Two Idylls. By H. Farjeon.

Spinning song. By Anton Strelitzki.

False étude. By Sydney Rosenbloom.

[The Vincent Music Company.]

Mr. Farjeon's *Prelude* and *Pavane* are slight pieces that might have been 'thrown off in an odd moment.' The former takes about forty seconds to perform, and would stand as a simple model of binary form. The *Pavane* contains one bar more than the *Prelude*, but is slow and stately, with several pauses to eke it out. The *Idylls* belong to a different class of music, in which out-of-the-way harmonies are the hall-mark of merit. They are both short and both original, but their beauty is more affected than real.

The 'Spinning song' hums with the usual trills in the right hand. These, varied with arpeggios, are supported by some not highly inspired chordal progressions in the left hand; and thus the composer avoids the necessity of composing a tune.

Mr. Rosenbloom's 'Valse étude' stands out from the remainder of the present collection of pieces for its fancy and workmanship. It belongs to the type of waltz invented by Chopin, but owes little to that composer in its phraseology. Its one fault is an unsatisfactory scheme of tonality. The initial and final key, A flat, is lost to sight in a protracted middle section, on the same subject-matter, dealing with nearly-related keys. An over-long excursion into B flat near the beginning seems first to throw the key-system out of joint.

SONGS.

To Norah. By E. Douglas Tayler.

Come, dreamless rest. By Noel Johnson.

The requital. By Joseph Holbrooke.

Farewell. Come to me, gentle sleep. By John Pointer.

Sing, Britain's sons. By Charles Harriss.

Down Chelsea way. By Henry Coates.

The songster's awakening. The Puritan maia. By Percy Fletcher.

[Novello & Co., Ltd.]

'To Norah' and 'Come, dreamless rest,' are melodious and easily intelligible songs, being simple in character and design. Mr. Holbrooke's 'The requital' is far more ambitious, although there is no lack of simplicity and melodiousness in parts of it. The harmonic scheme of the accompaniment, however, is often involved, and contributes to the picturesqueness of the total effect. 'Farewell' and 'Come to me, gentle sleep,' by Mr. John Pointer, both belong to his Op. 1; they are expressive settings of familiar words in which no recourse is made to elaboration of detail.

Patriotic sentiments are evoked by the next two songs on the list. Dr. Harriss's 'Sing, Britain's sons' is in martial rhythm, and has a stirring refrain well adapted to the compass of the ordinary patriotic voice. Mr. Coates's 'Down Chelsea way' calls attention to 'straight old men with the hair of snow, and their martial tread and their coats of red,' with the persuasive eloquence of a catchy tune.

Of Mr. Percy Fletcher's songs, the first, 'The songster's awakening,' is a pretty vocal waltz suitable for light soprano voices. 'The Puritan maia' is a charming light song written to clever verses by Maud E. Sargent, addressed, it appears, to a 17th century portrait.

A Song of Thanksgiving. Sacred cantata for festival and general use. By H. A. Fricker, organist, Leeds Town Hall.

[Robert Culley.]

This cantata consists of nine numbers, most of which are choral. There are solo parts, soprano, tenor, and alto or bass. Two numbers are instrumental. The words consist chiefly of well-known hymns set in anthem or song form. The music throughout is of the practicable kind, and betrays no influence of the late modern school. It is always singable, melodious, and musicianly, and never austere or oppressively contrapuntal. The organ part, as might be expected, is a very effective feature.

The Walrus and the Carpenter. Choral ballad for schools and classes. Words by Lewis Carroll. Music by Percy E. Fletcher.

[Novello & Co., Ltd.]

Lewis Carroll has inspired much music of the lighter kind. Nothing he wrote is more droll than the story of the 'Walrus and the Carpenter,' and it says much for Mr. Percy Fletcher's music that it admirably fits the words. The ballad is meant to be performed without break, and takes about twenty minutes. There are no solos, and the choruses are written in two parts with occasional unison, and generally the music is as simple as it should be for the purpose of schools.

BOOKS RECEIVED.

The Basis of Musical Pleasure. By Albert Gehring. (G. P. Putnam's Sons, New York and London.) The fuller title of this interesting essay states that the contents deal also with a consideration of the opera problem and the expression of the emotions in music.

Hugo Wolf. By Ernest Newman. Translated into German by Dr. Hermann von Hase. Pp. 263. (Leipzig: Breitkopf & Härtel.)

The essentials of pianoforte playing. By Clayton Johns. Pp. 84. Price \$1.50. (Boston: Oliver Ditson Company.)

Pianoforte Teaching: its principles and problems. By Clarence G. Hamilton. Pp. 171. (Chicago: Lyon & Healy.)

Who's who. Pp. xxvi. + 2246. Price 10s.

The Englishwoman's Year-book. Pp. xxiii. + 386. Price 2s. 6d.

The Writers' and Artists' Year-book, 1911. Pp. vii. + 132. (London: Adam & Charles Black.)

Correspondence.

THE STUDY OF RHYTHM.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It would take too much of your space to enter into details of the differences between the bar and the Greek musical foot, which, for convenience, I have called the 'measure,' and I can therefore only refer those of your readers who are interested in the matter to my 'Rhythm of modern music,' in which I have endeavoured to explain it in non-technical language.

With regard to the value of Greek rhythmical theory in connection with modern music, I am afraid I must continue to disagree with Dr. Trotter *in toto*. The principles of Greek rhythmical theory are by no means 'exploded,' as Dr. Trotter suggests. On the contrary, they are, I am glad to think, becoming more widely diffused. In 1884, Riemann writes, in the 'Introduction to his "Dynamik und Agogik": "When Rudolph Westphal's "Allgemeine Theorie der musikalischen Rhythmik seit J. S. Bach" appeared in 1880, no small astonishment arose that the rhythmical theory of Aristoxenus (4th cent. B.C.) could be brought forward by a thoughtful philologist as a theory of modern rhythm. And although

lacuna: were noticed in this "general" theory, yet it could not be denied that we have much to learn from Aristoxenus, and if incompetent misunderstanding was opposed to Westphal . . . yet there were not wanting those who recognised his meritorious and timely act in founding a theory of modern musical rhythm on the sound basis of ancient theory, and I am glad to have been one of the first of those.

In the same author's 'Musik-Lexikon,' published in 1905, it is easy to trace the influence of Greek theory in articles dealing with rhythm; and several of the Aristoxenian 'feet' are described and utilised to explain the elements of rhythmical construction. It does not seem, therefore, that Riemann looks upon Greek theory as exploded or fallacious.

I have before me Mathis Lussy's 'L'Anacrouse dans la musique moderne,' 1903. In the glossary of technical terms I read, 'Mesure—Terme de comparaison, l'unité, le mètre avec lequel on mesure la longueur des rythmes, des périodes, des phrases, des strophes, etc., dont une œuvre musicale est composée.' On page 2, 'Les anacrouses jouent un rôle extraordinaire dans la musique; elles sont l'âme des rythmes et, par conséquent, de l'exécution . . . Chantez la Marseillaise sans anacrouses [example given]; vous n'avez qu'un appel sans élan, sans entrain, sans énergie. On dirait un chant émasculé; les Grecs l'auraient appelé *hélicastique*, c'est-à-dire, calme, religieux. Restituez les anacrouses, aussitôt le chant reprend son allure virile et guerrière, son élan enthousiaste.'

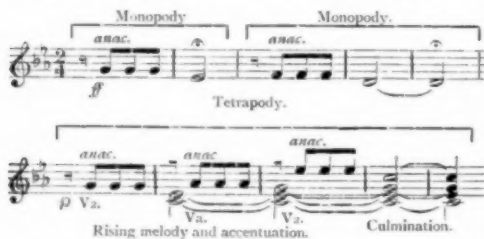
The recognition of the significance of the anacrusis, the portion of a phrase which precedes the first bar-line, is a direct outcome of Aristoxenian teaching.

Dr. Trotter alludes to the first subject of the fifth Symphony, and the first phrase of Beethoven's Op. 26. The first phrase of Op. 26 is a tetrapody, *i.e.*, it contains four 'feet'; or, in M. Lussy's sense, *Mesures*. The accentuation and the melody rise together, till they culminate in a chief accent and a high note. Beethoven impresses the importance of the chief accent by *sfzando*. We may play this phrase in an unbroken legato, if we wish, or we may divide it by a *césura* (a break in the legato) into two portions, as Aristoxenus would have done. If we divide it mathematically exactly we shall ruin it. But if we place the *césura* thus:



we cause the second half-phrase to commence with an energetic anacrusis, which adds considerably to the dignity and strength of the phrase. I leave it to your readers to try the experiment, only premising that the anacrusis in the second bar must be joined in strict legato to the first note of the third, and given a very slight crescendo.

I have already occupied too much of your space, so will only allude to the first movement of the fifth Symphony to say that the wonderful energy and strength of the whole is largely due to Beethoven's use of the anacrusis, as here:



Great executants and great conductors feel these things instinctively: lesser musicians may have their appreciation and enjoyment of masterpieces much enhanced by a little definite rhythmical theory, to say nothing of their teaching powers being increased.—Yours faithfully,

C. F. ABDO WILLIAMS.

'THE ARETHUSA' AIR AND 'HUSSEY'S MAGGOT.'

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In reply to Mr. Kidson's letter on the above, I am sorry that he still prefers his own opinion to that of many distinguished English musicians, as to the Irish provenance of the air of 'The Arethusa.' O'Carolan composed this melody in 1725—or perhaps earlier—and it passed over to England in 1728 or so. Many of O'Carolan's compositions were introduced with the ballad operas of the years 1729-34, and thus his 'Bumpers Squire Jones,' 'O'Rourke's noble feast,' and others became popular. Similarly with his 'Princess Royal,' which was set by other Irish poets to Irish songs before the year 1740, a fact of which Mr. Kidson was evidently unaware. Nor can I follow his view as expressed in the new edition of Grove, that the tune had any connection originally with any English Princess, inasmuch as he himself admits that the tune is named 'Prince William' in Wright's Dances. And I should date the alternative title of 'Princess Royal' as 1733, or perhaps 1734, on the occasion of the marriage of the Princess Royal. It is regrettable that Mr. Kidson should describe the daughter of the Prince of Coolavin as 'an obscure descendant of a long extinct race of kings.' Miss Mary MacDermot (whom O'Carolan styles a 'royal princess') was the daughter of the Prince and Princess of Coolavin, and she married Owen O'Rourke, a descendant of the Princes of Breffin. For this lady O'Carolan composed another song and tune, 'Marie an Cuilfhroin' (Fair-haired Mary). The MacDermots can proudly point to an unbroken lineage of nine centuries, and the late MacDermot, Attorney-General for Ireland, was *de jure* Prince of Moyburg and Coolavin. Yet it is not so surprising that Mr. Kidson should endeavour to claim such a characteristic Irish melody, for he includes Handel's March from 'Scipio' in his 'English Songs of the Georgian Period'—apparently unaware that it had been adapted by Theobald in 1728, and printed in the first volume of the *Musical Miscellany* in 1729.

As to 'Hussey's Maggot,' it is undoubtedly an Irish dance tune of the early 18th century, but soon got popular in England, like the Irish tune to which 'Nancy Dawson' was set. The fact of it having been printed under a number of different titles is not at all uncommon. The Irish jig 'Top of Cork Road'—better known as 'Father O'Flynn'—was printed in 1779 as 'Yorkshire Lasses'; and the Irish 'Rakes of Mallow' has been recently published as the 'Rigs of Marlow'!—Yours faithfully,

W. H. GRATIAN FLOOD.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In connection with the revival of a discussion on the old tune 'The Princess Royal,' or 'The Arethusa,' first so ably dealt with by Mr. Frank Kidson in the *Musical Times* for October, 1894, a traditional Sussex version, which I noted seventeen years ago, may be of interest. The singer, Henry Burstow—shoemaker by trade, but bell-ringer and local songster by choice and fame—was born in 1826. He is of old Saxon stock, and has in the course of his long life only slept six times out of his native town. His father and grandfather, equally attached to Sussex throughout their lives, were famous there as singers of old songs. Henry Burstow learned 'Boney's Lamentation' first, at the age of six, from his father. The song sets forth Bonaparte's career up to the time of his abdication only, and was therefore composed in 1814. The tune, sung in spirited march-time, forms somewhat of a link between 'Rodney's glory,' quoted by Mr. W. Gratian Flood in your issue of November last, and some old-printed versions of the 'Princess Royal' or 'Arethusa' tunes. The Sussex version is in regular time (thus agreeing with the best-known printed versions, and also with the many variants noted of later years by folk-song collectors in England), whereas Mr. Flood's air has an irregular fifth bar twice in the first half of the tune, which it little weakens the martial effect of the old air. Will not

* See 'English Traditional Songs and Carols,' L. E. Broadwood (Boosey & Co.)

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Mr. Flood give your readers the source for his tune and words, as this would add much to the value of his interesting comments?

The tune 'To Rodney we will go,' also referred to by Mr. Flood, must be studied in the light of Mr. Kidson's excellent article in the *Musical Times* for May, 1895. It is recognised by song-collectors in England as one of the stock tunes amongst the least old and interesting sung by the unlettered. Various sets of rather worthless words, as well as doggerel songs on historical or local persons, are sung to the air. 'With Collingwood we'll go' is one Sussex version, Collingwood being the naval hero of Nelson's time, and the contemporary of Rodney.

As to the birthplace or parentage of the above tunes: who can, who need decide? Certain it is, that two such musical nations as the English and Irish have not inhabited the same islands for centuries without a plentiful exchange of verse and melody. The migration of song and legend is as complex a subject as that of races. Who shall say what sailor, soldier, settler or gipsy first sang his song or told his story in a strange land? Who can tell what song or story he learned there? If foreign countries have exchanged naturally and freely in this manner, how much more must not the peoples of our British Islands have given and taken amongst each other, each race impressing its national touch upon the material borrowed? But is it not an honourable and happy thing to unite in admiring and preserving a stirring song, no matter where, or by whom, composed or transmuted?

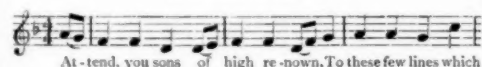
As an instance of how complex the matter of 'nationality' is, let us assume that Dr. Flood's surmise is correct, and that Hussey, a gentleman-piper of the mid-18th century, did compose the original of the tune to which the titles 'To Rodney we will go' and 'Hussey's Maggot' have, amongst so many others, been attached. Now, the distinguished families of Hussey, both in England and Ireland, claim as their common ancestor Hubert Husey, a Norman nobleman settled in England at the time of the Conquest. From him descended Sir Hugh Hussey, who went from England to Ireland in the time of Henry II., acquired property and settled there, being the ancestor of the Irish Husseys. These appear to have usually married with families likewise of Anglo-Norman stock; but let us suppose that occasionally some Celtic blood may have been introduced: Of what nationality is Mr. Hussey's composition?

LUCY E. BROADWOOD.

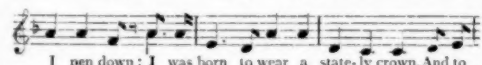
84, Carlisle Mansions, London.

BONEY'S LAMENTATION.

[OR ABDICATION.]



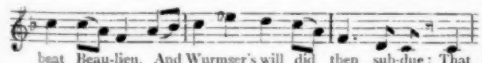
At-tend, you sons of high re-nown, To these few lines which



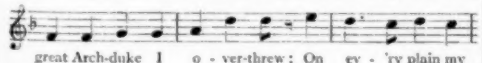
I pen down: I was born to wear a state-ly crown, And to



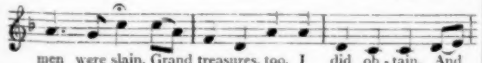
rule a wealth-y na-tion. I am the man that



beat Beau-lieu, And Wurmser's will did then sub-due; That



great Arch-duke I o-ver-threw; On ev-ry plain my



men were slain. Grand treasures, too, I did ob-tain, And



got ca-pit-u-la-tion.

EXPLANATIONS FOR AUDIENCES.

THE 'MESSIAH' (HANDEL).

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—For many years I have thought how very helpful it would be towards the better understanding and fuller appreciation of the 'Messiah,' in all places where it is performed, if conductors of provincial choral societies would in public, either free or at a very small charge, a week or so before such performance, give an explanation of the oratorio, with illustrations sung and played.

This explanation should deal with prophecies of the coming of the Messiah, and the various points in Christ's career, noting the Advent portion—Nos. 5, 6, 7: 'Thus saith the Lord,' 'But who may abide,' 'And He shall purify the sons of Levi' (the tribe from which the priesthood were selected), 'The darkness covering the earth and gross darkness the people,' followed by 'O thou that tellest . . . arise, shine, for thy Light is come,' and 'For unto us a Child is born,' with the announcement to the amazed shepherds of the birth of the Saviour; the passion, death, resurrection, ascension, worship of angels; the preaching of the gospel resented by the heathen ('Why do the nations so furiously rage together?'); 'Let us break . . .'; 'The triumph of the Lord,' 'Hallelujah! for the Lord God omnipotent reigneth'; the mystery of the Resurrection, 'Behold, I show you a mystery'; 'The trumpet shall sound'; the sevenfold ascription in 'Worthy is the Lamb. Amen.'

CONDUCTOR.

A DICTIONARY OF WRITERS ON MUSIC.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Being engaged in collecting materials for an 'International bibliographical dictionary of writers on music,' I shall be obliged if British and foreign publishers and authors will supply me with lists of their works in volume form (published and about to be) relating to the history and criticism of music for insertion in my book. It will contain notices of about 5,000 authors, from the earliest times to the present, including editors and leading contributors to the musical journals, musical critics and lecturers, and literary men and women, travellers, and others, who have contributed valuable reminiscences of music and musicians. It will also be the first work of its kind in any language, the existing German, French, and English 'Dictionaries of music and musicians' consisting mainly of biographies of composers, singers and instrumentalists, and the writers on music having only a secondary and limited space. The leading idea will be to produce a book of reference and give only facts, and to exclude opinions as far as possible.—Yours faithfully,

25, Speenham Road,
Brixton, S.W.

ANDREW DE TERNANT.

Obituary.

We regret to have to report the following deaths:

The oldest professional musician in Ireland—Mrs. MCGUCKIN—passed away on December 5, in her ninety-fourth year. Born on May 17, 1817, Mrs. McGuckin was organist of Tandragee Church, co. Armagh, for over twenty years. She was the mother of Mr. Barton McGuckin, the distinguished tenor, to whom she gave his early training. The remains were interred at Mount Jerome on December 9.

Mr. JOSEPH GODDARD, at Hampstead, on December 9. Mr. Goddard was known chiefly as a musical essayist. His writings include 'Philosophy of music,' 'Musical development,' 'A study of Gounod's "Redemption,"' 'The deeper sources of the beauty and expression of music,' and 'The rise of music.' His 'Comparative view of the development of opera in Italy, Germany, France, and England' will shortly be published. He was also a composer. Mr. Goddard was born in 1833.

Mr. JOHN HUGH THOMSON, on December 17, at the age of seventy. Mr. Thomson was musical critic to *The Queen*, and had held the post for over thirty years. He will be remembered by his many friends in musical circles for his genial and kindly disposition.

Herr ANGELO NEUMANN, manager of the German Theatre at Prague. He was one of the foremost producers of Wagner's operas, some of which he introduced to Leipsic, Berlin, and London for the first time.

BEECHAM OPERA SEASON.

SALOME.

'Salome' has at last been heard in London. It is the third of the operas composed by Richard Strauss, the others being 'Guntram' (Op. 25), 'Feuersnot' (Op. 50), and 'Elektra' (Op. 58), which was produced at Dresden in 1909. 'Salome' (Op. 54) was produced on December 9, 1905, also at Dresden. It has had a dubious reception. The libretto, constructed from Oscar Wilde's drama, unfolds a repulsive story, and as it is based upon scriptural narrative and introduces St. John the Baptist, there were serious objections to its presentation on the English stage. Then the music itself throws down the gauntlet to criticism. Its realism is in questionable taste, and some of its experiments in harmonic combination are a cross to ordinary listeners whose ears have been tuned by what has hitherto passed as music. Yet with all its startling vagaries and morbidity it is impossible not to recognise the beauty of much of the music, its scintillating and fascinating orchestration, which provides in itself a constant stream of interest to any ear sensitive to colour. As in 'Elektra' there is only one scene, and the drama never pauses in its intensity during the hour and fifty minutes it lasts. In the original version Salome demands from Herod the head of St. John the Baptist, and having obtained it proceeds to fondle and embrace it: an episode to shudder at and not to see. This occurs after her dance of the Seven Veils, in which she uses all the salutory arts of seductive persuasion: her request is granted. Much as this dance has been talked about, it cannot be said to be entrancing as music. It owes its attractiveness more to its association with the motive of the dance than to its inherent beauty.

As the Censor would not allow the character of St. John to be presented on the stage, or the head of the Prophet to be used by Salome, alterations had to be made. A Prophet was substituted for St. John and his words are altered, and a simple empty tray is toyed with by Salome! The horror, therefore, is left to the imagination, but the situation thus created is almost perilously ludicrous, and it called for all the art of Madame Aino Ackté to avoid what was very near to a catastrophe. The action with the supposed head takes place in the presence of Herod and Herodias, and it so excites the detestation of the former that he orders the guard to kill Salome, and with this tragic end the curtain falls.

Whether the opera will take anything like a permanent place in the repertoire of opera houses is very doubtful. It is true that audiences generally are by no means reluctant to sup with horrors as a recreation, but surely this particular form of their presentation will soon pall? It is much to be hoped that Strauss, with his great mastery of the means of musical expression, will devote his genius to other and nobler uses than he has in this work.

Whatever the merits of the opera as drama or music, the British public have once again reason to be grateful to Mr. Thomas Beecham for enabling them to form an opinion of this much-debated work by actual experience. The performance we heard was conducted by Mr. Beecham, and it was in every respect an adequate one. The cast was as follows:

Salome	.. .. .	Mme. Aino Ackté
Herodias	.. .. .	Herr Franz Costa
Herodias	.. .. .	Fraulein Petzl-Denmer
Ein Prophet	.. .. .	Mr. Clarence Whitehill
Narraboth	.. .. .	Mr. Maurice D'Oisly
Ein Page der Herodias	.. .. .	Miss Stella Phelps
	.. .. .	Mr. Robert Radford
	.. .. .	Mr. Arthur Wynn
3 Cappadocien	.. .. .	Mr. Charles Knowles
	.. .. .	Mr. Herbert Langley
2 Soldaten	.. .. .	Mr. Lewys James
Conductor	.. .. .	Mr. Thomas Beecham

OTHER OPERAS.

The production of 'Salome' practically absorbs the interest of the later stages of Mr. Beecham's season. Next in importance is the revival of an opera by an Englishman—Mr. Clutsam's 'A summer night.' On November 24, preceded by Humperdinck's 'Hansel and Gretel,' this picturesque and cleverly-conceived work was performed by a highly efficient cast, among which the principals were Miss Beatrice la Palme, Miss Maggie Teyte, Mr. Walter Hyde, Mr. Lewis James and Mr. Harry Dearth. Madame Aino Ackté made her re-appearance on the boards of Covent Garden on November 25, when she played Senta in 'The Flying Dutchman,' with dramatic instinct and vocal power that foreshadowed her triumph as Salome. The last performance of 'Elektra' took place on November 26, with Fraulein Plaichinger in the title-rôle, and Fraulein Marie Goetze as Klytemnestra. Owing to sudden indispositions the parts of Elizabeth and Venus in 'Tannhäuser,' which was given on November 28, were entrusted to Miss Gleeson-White and Miss Toni Seiter, who carried them out with ability. 'Carmen,' performed on December 3, was a triumph for Frau Ottilie Metzger and Mr. John Coates. Debussy's 'Pelléas et Mélisande' was excellently performed, on December 19, with Miss Maggie Teyte and Mr. George Pétit in the principal parts, which they portrayed with outstanding ability.

At the Sunday concert, on November 27, a foretaste of 'Salome' was given in the shape of the 'Dance of the seven veils,' which was vividly played under Mr. Beecham's direction, and encored. Two extracts from Dukas's 'Ariane et Barbe-Bleue' were sung by Madam Perelli. Mr. Frederic Austin's symphonic poem 'Isabella' and Strauss's 'Till Eulenspiegel' added further interest to the programme.

WELSH FOLK-SONG.

At a meeting of the London Schools Musical and Dramatic Association on November 15, at the College of Preceptors, Mr. Alfred Perceval Graves gave a lecture on 'Welsh Folk-song.' Miss Cordelia K. Rhys gave some charming songs in illustration, and also some 'penillion' singing. Sir Vincent Evans, chairman of the Welsh Folk-song Society, took the chair.

Welsh national music (said Mr. Graves) springs from harp-playing, from ballad-singing, and from folk-song. Giraldu Cambrensis witnesses that so far back as the 12th century part-singing was popular in Wales. By the 14th century the Welsh harp had in compass surpassed its Irish rival, and was adequate for the finer developments of mediæval music on the diatonic scale. Penillion singing, which probably originated on the battle-field, was specially cultivated in North Wales. Beautiful airs, brought thence or adapted from the folk-songs of South Wales, were adapted by German and other opera composers. The Methodist revival, however, in the 18th century, turned Welsh musicians entirely away from secular to sacred subjects, and folk-songs fell into danger of extinction till about the middle of the last century, when two poets, the station-master Ceiriog and the clergyman Talhaern, wrote adequate verses to the beautiful airs that could still be recovered.

THE MUSICAL ASSOCIATION.

The lecturer at the meeting held at Messrs. Broadwood's rooms on December 6 was Mr. George Bernard Shaw, who gave the 'Recollections of a Quinquagenarian.' He was reminiscent of early Wagnerian days, praised Mr. James Glover as for many years the greatest master of orchestration in England, and criticised the tastes of the musical public. 'There is a certain type of concert audience,' he said, 'who watch a concert as they watch a football match. They insist on the rules of the game being observed. One of the popular conventions is that every song should end on a high note. The popular singer announces the conclusion of his song exactly as a locomotive announces its arrival at the station—on a high shriek.' He made an earnest plea that the profits of musical undertakings should go, not to charity, but to the endowment of music. At the end Mr. Glover and Dr. Lea Southgate spoke. Dr. W. H. Cummings was the chairman.

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MUSIC TEACHERS' ASSOCIATION.

On November 19, the large hall of the Portman Rooms was filled by an interested audience, when Mr. Stewart Macpherson (the chairman of the committee of the above Association) delivered an address upon the historical development of the violin sonata as shown in sonatas by Tartini, Beethoven and Brahms. Mr. Macpherson said that the three works to be played during the afternoon were representative of three very notable periods in the history of instrumental music, and would reveal to those who had 'ears to hear' many things that were significant. First of all, they would exemplify to a large extent the spirit and idiom of the age in which they were respectively produced; secondly, the personal style of their individual authors; and, thirdly, several factors of interest in the development of the power of expression in music, depending largely upon the adequacy of 'working material.' Mr. Macpherson in his address sought to put the audience in the mood for appreciating the particular character of the work of each period, and the listeners were enabled to obtain a grip of the material of the music by having the principal themes played over before the performance of each movement. The artistic playing of Miss Winifred Christie (pianoforte) and Mr. Rowsby Woof (violin) contributed largely to the undoubted success of the meeting.

ROYAL ACADEMY OF MUSIC.

The dramatic class, coached by Mr. Richard Temple, performed scenes from 'Hamlet,' and two sketches—'Petticoat perfidy' and 'Two shadows'—on December 2. Miss Olive Turner stood out from an excellent array of talent for her representation of Ophelia, and for her incidental music to the last-mentioned play. The operatic class showed on the following night that their work, carried out under the direction of Mr. Edgardo Lévi and Mr. Temple, is done to equally good purpose. In their revival of Schubert's 'Der Häusliche Krieg,' the indisposition of Miss L. Fairney at the last moment caused a difficulty, which was happily solved by Miss Edythe Goodman reading Miss Fairney's part, which was that of the principal lady. The other principals were Miss Margaret Ismay, Miss Olive Turner, Mr. E. Butcher, Mr. D. L. Fancourt, and Mr. F. W. Armstrong. In a selection from Donizetti's 'Lucia di Lammermoor,' Miss Anna Filipoff took the chief part, and was supported by Mr. Charles Shaw and Mr. Percy Heming.

At the terminal orchestral concert given on December 16, Miss Emma Lomax's orchestral 'Ruminations on a quaint subject' were the only novelty presented. Their quality was far above the average of the work of students, especially those of the gentler sex, as they revealed high intellectual and technical powers. The solo performers of the occasion were Miss E. Caspers, Miss Filipoff, Mr. C. W. Morris, and Mr. Fancourt (vocalists), Miss Lucy Ehrmann and Mr. Arthur Alexander (pianists), Miss Margaret Bowen Bernard (violinist), and Mr. Edwin Quaife (violinist). Sir Alexander Mackenzie conducted.

GUILDHALL SCHOOL OF MUSIC.

A performance of Weber's 'Oberon,' which had not been staged in London for many years, was given by pupils of the Guildhall School of Music in their theatre on November 28. The singing, especially that of Miss Madeline Harbert, was of a high order. The other principals were Miss Lettie Minns (Oberon), Miss Gladys Scott (Rezia), Miss Dorothy Dones (Puck), Mr. Steed (Huan), and Mr. Collins (Sherasmin). Mr. R. H. Walthew conducted, and Mr. B. Soutten was the stage-manager.

The orchestral class showed high and rapidly advancing powers at the concert given, on December 14, in the City of London School. Mr. Walter W. Hedgcock conducted an excellent performance of Mendelssohn's 'Scotch' symphony and of the accompaniment to Schumann's Pianoforte concerto, expressively played by Miss Nadine Sutherland.

The prize of 10 guineas offered for the best 'poster' suitable for use by the School, was won by Mr. William W. London.

ROYAL CHORAL SOCIETY.

Bach's Mass in B minor, which provides this Society with some of its best opportunities for dignified and massive singing, was performed, under the direction of Sir Frederick Bridge, on December 1, in the presence of a large audience. The occasion revealed further progress in the change of attitude to Bach's music that is manifesting itself in the minds of choralists and listeners all over the country. Many of the choruses were treated as things of beauty, and were impressed as such upon the audience, and as a result their wealth of meaning was realised and understood. The large scale upon which the performance was given brought out all the possibilities of impressive effect in the more broadly-designed sections. The soloists were Miss Perceval Allen, Miss Phyllis Lett, Mr. Lloyd Chandos and Mr. William Higley. Mr. H. L. Balfour was the organist.

LONDON CHORAL SOCIETY.

Both abstruseness and melancholy, so often associated with the 'neglected British work,' were banished from the London Choral Society's programme at Queen's Hall on December 8, and moreover the choir sang with an added vitality and expressive power. The audience were not slow to mark their approval of these features. The interest centred chiefly in Mr. Granville Bantock's 'Sea wanderers,' which had not been heard in London since its original production at the Leeds festival of 1907. 'Omar' has trained these London singers to a full knowledge of the composer's idiom, and they were able to interpret the picturesque imagination, and to execute the wayward vocal writing of Mr. Bantock's later work. Two small items sung on this occasion, that came practically as novelties, were Max Reger's 'A joyous Easter song' and Sir Edward Elgar's 'The Angelus.' The former is a bright and melodious piece; it narrowly escaped an encore. The latter is one of the best examples of Elgar's simple vein. Its unaffected charm was fully realised in the performance, except for the adoption of an over-slow tempo. The final work on the programme was Mr. Coleridge-Taylor's 'Hiawatha's Wedding-feast.' Accompaniments were played by the London Symphony Orchestra, and Mr. Arthur Fagge conducted.

PHILHARMONIC SOCIETY.

At the concert given on November 30 the interest centred on the second performance by this Society of Elgar's new Violin concerto and the appearance of Mlynarski as conductor of all the other part of the concert. Herr Kreisler, as before, played the Concerto with consummate skill, and the composer conducted. Again there was an immense audience, and the work was received with enthusiasm. The Symphony was No. 4 in F minor by Tchaikovsky, and it received an interesting if not powerfully impressive performance. Mr. Edmund Burke sang Coleridge-Taylor's 'Sons of the sea' and Wagner's 'Les deux grenadiers' with great effect.

On December 7, the concert was conducted by Mr. Thomas Beecham, and the programme was apparently influenced by his known predilection. It included Mozart's Symphony in C (No. 34), the symphonic poem 'Paris' (Deliuss), and 'The Flying Dutchman' Vorspiel (Wagner). Mr. Beecham's alert style, rhythmic decision and power to interpret were well tested in the Delius poem, which to us, at least, improves on second hearing, but it must be confessed that there are some passages hard to understand. Another item was the 'Sinfonie Montagnarde' by Vincent d'Indy, for orchestra and pianoforte—a composition which treats the pianoforte more as a part of the orchestra than as a solo instrument. The pianoforte part was admirably played by Miss Katherine Ruth Heyman. The work itself has many points of interest. The treatment of the simple tune with which the first movement opens is ingenious and beautiful. The second movement, *Assez modéré*, has much charm, but the Finale is less interesting, notwithstanding some fine climaxes. Mr. W. H. Bell conducted his Phantasy-prelude 'The Shepherd,' which to our mind is one of the best of his orchestral compositions. He has poetical sense and the power to reflect it in his music.

LONDON SYMPHONY ORCHESTRA.

A new work by Mr. Julius Harrison, 'Night on the mountains,' was performed at the concert given under Dr. Richter's direction on December 5. The composer of the prize-cantata 'Cleopatra' retains the fertile imagination that he poured into his early work, and is learning to control it more judiciously, with the result that in his latest work he expresses himself with greater certainty and effect. The underlying thought of the composition, suggested by a portion of Ossian's poem 'Carriethura,' is expressed in the line 'Autumn is dark on the mountains.' It is illustrated by Mr. Harrison in his music with appropriate colouring, mastery of technical means, and telling thematic description. Schumann's Pianoforte concerto is often heard in London, but on this occasion the presence of the brilliant executant, Mr. Frederick Dawson, as the soloist, lent extra interest to the performance. Symphonies by Schumann (B flat) and Beethoven (No. 2), with the former composer's 'Genoveva' overture, made the rest of the programme.

On December 17 an extra concert was given. The familiar scheme of a Wagner programme was varied by the presentation of the whole of the first act of 'Tristan and Isolde,' with English words. Miss Gleeson-White, Miss Perceval Allen, Mr. Morgan Kingston and Mr. Charles Knowles sang the solo parts with intense expression; and the orchestra, under Dr. Richter's direction, extracted all the possible meaning from the score. It was unfortunate that the version of the text printed in the programme book was different from that used by the singers.

QUEEN'S HALL SYMPHONY CONCERTS.

The chief attraction of the concert given on December 3 was M. Mischa Elman's interpretation of the Tchaikovsky Violin concerto. It was technically faultless, perfect in phrasing and well-balanced expression. The element of novelty was introduced into the programme by Mr. Wood's arrangement, in the form of a Suite for strings, of music taken from Bach's organ concertos. The transcription had been carried out with so masterful a hand that no inappropriateness could be observed, and an interesting work has been added to orchestral repertoires. The symphony was the third by Brahms, which was played gracefully and in a manner to bring out all the detailed delicacy of the composer's workmanship. The concert opened with Beethoven's 'Prometheus' overture.

London Concerts.

INCORPORATED SOCIETY OF MUSICIANS.

Four works by English composers belonging to the London division were played at the concert given at Morley Hall on December 10. Mr. H. A. Keyser's Quartet was not over-ambitious except in length, and displayed considerable technical power and significant thematic invention. The same qualities also distinguished a Pianoforte trio by Mr. Gordon Burgess and a Pianoforte sonata by Dr. Cecil Hazlehurst, except for their greater conciseness. In conjunction with Mr. Lewis Carey's 'Extase,' these works provided a continuous example of well-directed purpose, imagination and scholarship.

THE PATRON'S FUND CONCERT.

The annual chamber music concert supported by the fund and organized by the Royal College of Music, was given at the Bechstein Hall on December 12. The chief items were sonatas by Felix White (pianoforte and violoncello) and Eric Gritton (pianoforte and violin), and a pianoforte fantasia by Felix Swinstead; all these pieces showed talent. That by Mr. Swinstead especially exhibited much fluency and brilliancy. Two songs by Frank St. Leger were fairly attractive, but we were not much struck with the songs by Eric Coates. Mr. Gordon Burgess contributed two well-written pianoforte solos; and Miss Violet Brown, a young girl who won a first-prize at the recent Preston festival, sang very delightfully, but she will have to be conserved if she is to develop.

THE NEW SYMPHONY ORCHESTRA.

A Tchaikovsky programme was chosen for the second concert of the series, given by this Orchestra under Mr. Landon Ronald's direction, which took place on December 14. M. Petschnikoff gave an impulsive reading of the Violin concerto, and a similar but emotionally more interesting interpretation of the 'Pathetic' Symphony followed. The Orchestra were heard at their best in the Theme and Variations from the Suite in G.

AMATEUR ORCHESTRAS.

The Stock Exchange Orchestral and Choral Society gave a concert before a large audience at Queen's Hall on December 9. The orchestral works, directed by Mr. Allen Gill, included Beethoven's Violin concerto, with M. Saizeti as soloist. Mr. Norman O'Neill conducted his own four dances from 'The blue bird.' Some excellent part-singing was provided by the Male-voice Choir, under the direction of Mr. Munro Davison.

The Strolling Players' Amateur Orchestral Society gave a smoking concert at Queen's Hall on December 15, with an interesting programme that included such unfamiliar numbers as Liszt's overture 'Robespierre' and Chaminade's 'Callirhoe' suite. The soloists were Miss Adeline Leon (violinist), Miss Violet Elliott (contralto), and Mr. Lawrence Legge (tenor).

VOCAL RECITALS.

Miss Marjorie Tempest, who gave a recital at Bechstein Hall on November 22, showed considerable vocal and interpretative gifts.

Miss Julia Hostater made full use of her exceptional powers as a lieder-singer in giving her recital at Bechstein Hall on November 22, when she devoted her attention to modern German song. At a second recital, on November 29, she showed equal facility in interpreting the older schools, and some examples of modern French music.

Though not a recital, the appearance of Miss Fifi de la Côte at the Palace Theatre on November 24 deserves mention here. This young singer displayed a remarkable gift of fluent vocalisation, a voice of unusual upward range, and great expressive power.

Madame Margarethe Roche showed ability as an interpreter of German song at Bechstein Hall on November 24. At the same hall, in the evening, a vocal recital was given by the friends of Mr. R. J. Pitcher.

Miss Julia Culp's outstanding ability in the same sphere was revealed at Bechstein Hall on November 26. Her appearances in this country are less frequent than one could wish.

Mr. Robert Burnett gave an excellent recital of Scottish song at Æolian Hall on November 28. He showed a strong power of characterization, and many other qualities that added to the pleasure he gave. Miss Katherine Jones's singing at Æolian Hall on November 29 revealed an improvement in the direction of expression.

Miss Helen Blain's recital at Queen's Hall on December 1 was distinguished by an interesting programme, and the assistance of the Queen's Hall Orchestra under Mr. Wood. Brahms's Alto Rhapsodie was the chief work. Miss Blain gave expressive interpretations of the three beautiful songs by Sir Edward Elgar introduced at the Jaeger Memorial Concert in January last, namely, 'Oh soft was the song,' 'Was it some golden star?' and 'Twilight'; the last-named proved so attractive that it had to be repeated.

Mr. Harold Colonna, who gave a recital at Bechstein Hall on December 1, displayed a powerful voice and an emotional style.

Miss Maggie Teyte, having shown at her previous recital her ability to interpret modern French vocal music, turned her attention on December 3, at Æolian Hall, to old French music, of which she brought forward a number of unfamiliar examples. Her attractive readings were supported by the playing of the Bechham Orchestra.

Miss Leila S. Hoelterhoff, who gave a recital at Bechstein Hall on December 5, showed great versatility in the number of different schools she was able to draw upon and the success she achieved in all her interpretations. On the same day M. Juan de la Cruz made his postponed first appearance in England, and displayed a powerful bass voice.

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Mr. Roland Jackson's pleasant tenor voice was put to good use at Æolian Hall, on December 6, in a programme that gave prominence to Russian songs. Mr. Thorold Waters, assisted by Miss Violet Runciman, brought forward a modern programme at Steinway Hall on December 7.

Madame Jeanne Raunay, after neglecting us for some years, came to London to give a recital on December 6 at Bechstein Hall, and gained renewed admiration for her powers. These were expressed in a group of excerpts from 'Le Nozze di Figaro,' cantatas by Schütz, and, best of all, in modern French songs.

Recitals were given by Mr. Carlton Brough, on December 8, at Bechstein Hall; by the Misses Houghton and Huxley, pupils of Madame Albani, at Bechstein Hall; by the Misses Hillyard-Swinstead, each of whom accompanied the other, at Æolian Hall, on December 9; by the Misses Milman, with a programme of old French and English folk-songs, at Steinway Hall on December 10; by Miss Nellie Woodward, at Bechstein Hall, on December 12; and by Miss Margaret Wild, previously known as a pianist, at Æolian Hall, on December 13.

PIANOFORTE RECITALS.

Although Mr. Ernest Schelling's recital at Bechstein Hall on November 22, pointed to greater technical than expressive powers, he made a strong claim, on November 29, to be considered one of the foremost living interpreters of Chopin. On the latter occasion he played a number of pieces chosen from the programme of his recent recital at Lemberg, by which he gained the favour of musical Poland.

Señor Vianna da Motta was heard at Bechstein Hall on November 22, in a programme largely devoted to Liszt. Mr. Cecil Baumer, one of the clever young pianists trained in the Mathilde Verne School, gave a well-attended and completely successful recital at Queen's Hall on November 23, with the assistance of Mr. Wood and his orchestra. M. Cernikoff played at Æolian Hall on November 26, and introduced some new pieces, including Debussy's 'La plus que lente valse.' Mr. Herbert Fryer continued his series of historical recitals at Æolian Hall on November 29 and December 7. His two programmes represented the Romantic and Modern schools, and served to illustrate his versatility. Mr. Arthur Newstead, one of the more refined of our young English pianists, gave an example of legitimate methods at Bechstein Hall on November 30. At Steinway Hall, on December 6, Mr. Claud Biggs gave some excellent Bach playing, and on December 13 he showed his proficiency in other schools.

Mr. Howard-Jones introduced a curious production of M. Maurice Ravel's imagination at Bechstein Hall on December 8. It was entitled 'Le Gibet,' and illustrated, with appropriately nauseous harmonies, the unlovely details of a subject compared to which 'Salome' is idyllic. Mr. Archy Rosenthal's recital on December 8, Miss Ada Wright's on December 12, and Miss M. K. Snowden's on December 13, all at Æolian Hall, were agreeable, but presented no exceptional features.

The shadow of a coming event fell on the Queen's Hall, on December 14, when M. Sapellnikoff gave a concert entirely devoted to Liszt's compositions. He played the first and second Pianoforte concertos, the 'Wanderer' fantasia, and a Hungarian fantasia with mastery and brilliance. The Queen's Hall Orchestra assisted, under Dr. Rumschisky's guidance.

OTHER RECITALS.

Concerning Mischa Elman's playing at Queen's Hall, on November 26, it is sufficient to say that it revealed no diminution of his extraordinary powers. His programme included Tartini's 'Trillo del Diavolo' sonata, Lalo's Symphonie Espagnole, an Aria by Max Reger, and other small works, and was carried out with pianoforte accompaniment played by Mr. Percy B. Kahn.

Herr Feri Weltmann and Fräulein Rozsi Weltmann, two youthful violinists, were heard at Steinway Hall on November 30, and showed considerable promise.

Miss Helen Mott and M. Béla von Csuka showed great proficiency as violoncellists, in giving their recitals at Æolian Hall on November 22 and Bechstein Hall on November 25 respectively.

Mr. Philip Cathie gave a pleasant recital, with an interesting programme, at Steinway Hall on December 6. In conjunction with Mr. Harold Brooke, at the pianoforte, he gave attractive readings of Veracini's Sonata in E minor and Strauss's Sonata (Op. 18). Miss Elaine Birch showed an agreeable voice and expressive style in Bach arias and modern songs, which included Mr. Frederic Austin's 'Home thoughts from abroad.'

Herren Willibald Richter (pianist) and Hans Neumann (violinist) gave a second sonata recital at Steinway Hall, on November 24, with an interesting programme chosen from Mozart, Schubert, Franck and Sinding.

Signor Mario Lorenzi, the clever young harpist, was heard in Oberthür's Concertino at Messrs. Broadwood's rooms, on December 9.

Beethoven's Pianoforte trio, Op. 70, No. 2, was played, and new vocal trios by Mr. W. A. Pickard-Cambridge were sung by the Misses Eyre, daughters of Mr. J. A. Eyre, at Æolian Hall, on December 10.

Messrs. Kubelik and Backhaus gave a combined display of their exquisite executive neatness and well-moderated sentimentality at Queen's Hall, on December 10.

Mr. Alfred Gallrein, who is retiring from the profession, gave a recital at Steinway Hall on December 15, and played two of his own violoncello pieces.

M. Petschnikoff gave a violin recital at Bechstein Hall on December 16, introducing a Suite, new to England, by Dr. Christian Sinding, written for two violins and pianoforte; Madame Petschnikoff was the second violinist.

CHAMBER MUSIC.

The clever Walenn Quartet gave an example of their refined methods on November 22 at Æolian Hall, in playing Mozart's 'Ideal' Quartet in B flat and Hugo Wolf's 'Italian serenade,' and showed ability of a different character in Dohnányi's Quartet in D flat (Op. 15). Fräulein Gabriele Wietrowetz, a pupil of Joachim, appeared at the seventh concert of the Classical Concert Society at Bechstein Hall on November 22, and led with great ability a quartet party composed, for the rest, of familiar English players. The Wesely Quartet were heard on the following evening at Bechstein Hall, in a programme that included Mr. James Friskin's Pianoforte quintet in C minor, and a movement from a quartet by Tancrède.

The Albion Trio, whose members are now Miss Louise Aumonier (pianist), Miss Dorothea Walenn (violinist), and Miss Phyllis Hasluck (violoncellist), introduced a new Fantasie Trio in C, by Mr. Martin Shaw, in the programme of their concert at Æolian Hall on November 24.

The St. Petersburg Quartet, whose playing may be equalled but is rarely excelled, made two further appearances at Bechstein Hall on November 28 and December 2. Their programmes were devoted principally to Russian music, the least familiar examples being quartets by Wiuxler (Op. 14) and Borodin (No. 2), both played at the second recitals. At the first the string players were joined by Mr. A. M. Henderson, in a performance of Schumann's Pianoforte quintet.

The Motto Quartet, consisting of Miss Marie Motto, Mr. T. F. Morris, Mr. Frank Bridge, and Mr. R. Purcell-Jones, gave a concert at Bechstein Hall on November 28, and introduced three pleasant 'Novellettes' by Mr. Bridge. They were again heard on December 13 in a programme that included Mr. Bridge's quartet in E minor.

The Société des Concerts Français gave one of their unique concerts on November 29, with the assistance of the Société Moderne d'Instruments à Vent, who played to perfection old and modern French works written for various combinations of flute, oboe, clarinet, bassoon, and horn. Songs were contributed by Madame L. Durand-Texte.

A new Quartet by Sir Charles Stanford, distinguished by his usual straightforward melodic invention, scholarly treatment and steady resistance to modern influences, was performed by the Wesely Quartet at a Broadwood concert given in Æolian Hall on December 1.

The Ackroyd Quartet played for the Classical Concert Society on December 7, at Bechstein Hall, and brought forward a Quartet in D minor by Max Reger. Messrs. Hans Neumann (violinist), Mr. Charles A. Crabbe (violinist) and Mr. Neville Swainson (pianist) provided chamber music at the Crystal Palace on December 10, with a programme that included Schumann's D minor Trio.

Beethoven's second Pianoforte trio was duly played by the London Trio at their second concert at Æolian Hall on December 12. They were afterwards joined by Mr. Ernest Tomlinson in Brahms's Pianoforte quartet in G minor. The playing was marked throughout by characteristic vigour, skill and earnestness. Solos were given by Mr. Whitehouse (violinist) and Miss Agnes Christa (vocalist).

A highly interesting programme of modern chamber music was given by Mr. Holbrooke at Steinway Hall on December 19. It comprised Max Reger's Trio in E minor, César Franck's Trio in E, and Mr. Holbrooke's own highly-imaginative and vigorous 'Diabolique' quintet. The executants were the New Quartet and the concert-giver.

The 'Ancient dances and music' which Miss Nellie Chaplin reproduces with such skill, knowledge and artistic effect were again exhibited in all their diversity of character and design at Queen's (small) Hall on November 26, in aid of the building fund of the Heritage School of Arts and Crafts for crippled boys, at Chailey.

Mr. Smallwood Metcalfe's Choir gave a concert of madrigals and part-songs at Queen's Hall on November 29, and sang with their usual enthusiasm and care. The programme was made additionally attractive by solos from Miss Mignon Nevada and M. Benno Moiseiwitsch.

A concert of Mr. Ernest Austin's compositions, given at 44, Finchley Road, on December 1, called further attention to his inexhaustible vein of fancy and his cleverness in designing and constructing his works, whether great or small. The chief number was a Pianoforte trio in D major, which was played by Madame Lily Henkel, Mr. John Saunders and Mr. Ivor James. Songs were sung by Miss Grainger-Kerr, violin and pianoforte solos were played by Miss Roma Austen and Miss Marjorie Adam.

Mr. Plunket Greene gave his second lecture on Interpretation in Song at Æolian Hall on December 2, before a large audience fully alive to the value of his remarks and his attractive way of presenting his ideas.

All who were concerned in the performance of the complete 'Hiawatha' trilogy by the Alexandra Palace Choral and Orchestral Society on December 10, had their hearts in the work, and helped to give an admirable interpretation. The size of the choir was no hindrance to its expressive efforts, and the smaller effects were obtained as fluently as the larger. Mr. Allen Gill conducted. The soloists were Miss Ada Forrest, Mr. Gwynne Davies and Mr. Ivor Foster.

On December 10 the Novello Choir, conducted by Dr. McNaught, gave a concert at Caxton Hall. Haydn's 'Spring' was the chief feature of the programme, the remainder of which was miscellaneous. Mrs. Calverley Bewicke recited, and violin solos were given by Mr. Philip Cathie. The vocal soloists were Miss Elaine Birch, Mr. Roland Jackson, and Mr. George Baker.

The principal feature of the orchestral concert given by the Royal College of Music on December 13 was an excellent performance of Brahms's Violin concerto by Miss Dorothy Devin. The chief purely orchestral number was Dvorák's 'Symphonic variations.' Sir Charles Stanford conducted.

Mr. Paul Ludwig, assisted by Miss Grainger-Kerr, Mr. Louis Zimmermann, and Mr. Herbert Fryer, gave his annual concert at Messrs. Broadwood's on December 16.

The Oriana Madrigal Society varied their usual scheme, on December 19, by introducing Bach's cantata 'Jesu, we will now praise Thee,' into the programme. Mr. Charles Kennedy Scott conducted.

Suburban Concerts.

An 'Evening with Schumann,' in the form of a concert-lecture, by Mr. Walter J. Walls, was held in the Lecture Hall, Grosvenor Road, Ilford, on November 21. In illustration of the lecturer's remarks on Schumann's life and works the Pianoforte quintet was performed, and some part-songs were finely interpreted by the church choir. Songs were given by Miss Marsden Owen and Mr. Leonard Hubbard.

On November 26, the People's Palace Musical Society, so ably conducted by Mr. Frank Idle, performed Sullivan's 'The Golden Legend' before a good audience. The choir, one of the most proficient in the East-End, sang the choruses creditably in respect of both expression and choral technique. The soloists were Miss Euneta Truscott, Madame Cecile Vicars, Mr. Gwilym Richards, and Mr. Jackson Potter and Mr. F. R. Cutler. An orchestra gave efficient and well-controlled support.

The Crystal Palace Orchestral Society and Choir, conducted by Mr. Walter W. Hedcock, gave a Bohemian concert on November 26, at which Stanford's 'The Battle of the Baltic' and Mr. James R. Dear's 'Songs of the open air' were the chief works performed. The efforts of all concerned were on the usual high level of this Society's doings. The soloists were Miss Ivy Angove (violin), Mr. Josip Stano (violinello) and Mr. Robert Carr (vocalist).

The concert version of Gounod's 'Faust' was adopted by the Lewisham Choral Society for their concert at Blackheath on December 1. The melodious choruses were excellently sung, with a regard for their rhythmic and tuneful qualities that appealed to the audience. Mr. Frank Idle conducted, and the soloists were Miss Mabel Manson, Miss Florence Taylor, Mr. William Green, Mr. Arthur Rose and Mr. William Waite.

On December 6, the Ealing Philharmonic Society gave an enjoyable performance of 'King Olaf,' under the safe guidance of their energetic conductor, Mr. Victor Williams, who is much to be congratulated on bringing his enthusiastic amateurs through a difficult task with such admirable results. The soloists, Miss Emily Shepherd, Mr. Webster Millar, and Dr. Dawson Freer were all that could be desired.

The Richmond Philharmonic Society, conducted by Dr. C. E. Jolly, gave a successful concert at the Castle Assembly Rooms, on December 6, before a large audience. The chief choral work performed was Hoffmann's 'Cinderella,' in which the solo parts were taken by Madame Amy Shergold, Miss Florence Taylor and Mr. Graham Smart. The orchestra played Haydn's 'Military' Symphony and Weber's 'Jubel' overture.

A highly successful performance of 'Elijah' was given on Tuesday evening, December 6, by the Chiswick and Gunnersbury Philharmonic Society, at the Chiswick Town Hall, which was completely filled with an audience that gave proof of its appreciation. The choir numbered 120 and sang with excellent tone and attack. The orchestra of sixty, which was complete in every detail, played unobtrusively. The principal soloists were Miss Alice Hare, Miss Aimée Parkerson, Mr. Samuel Masters and Mr. Robin Overleigh. Mr. Harry Dixon was the organist. The performance reflects great credit on the conductor, Mr. David M. Davis.

The Bermondsey Settlement Choral and Orchestral Union gave a well-prepared and enjoyable performance of Handel's 'Samson,' at the Great Central Hall on December 7. Dr. Borland conducted ably, and obtained some excellent choral results. The soloists were Miss Jennie Taggart, Madame Cecile Vicars, Madame Lilian Piggott, Mr. Joseph Farrington, Mr. Joseph Cheetham and Mr. David Evans. An orchestra, assisted by Mr. E. Stanley Roper at the organ, played the accompaniments.

The Acton Choral and Orchestral Society opened its season on December 7, with a performance of 'St. Paul,' at the Central Hall, under the direction of Mr. F. E. Williams. The singing of the chorists revealed excellent training and a high standard of proficiency. A small orchestra was led by Miss Phyllis Parker. The soloists were Miss Ruby Shepherd, Miss Spencer, Mr. Tracy and Mr. E. Danvers.

SUBURBAN CONCERTS—(continued on page 37).

The
W
Lo
SOPH
ALTO
TENOR
BASS
(For practice only.)
The Mu

PART-SONG.

Words by J. SKELTON.

Composed by FREDERIC H. COWEN.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Molto andante.

SOPRANO.
Up - on the hills.. the wind is sharp and cold, The sweet young grass - es wi-ther

ALTO.
Up - on the hills.. the wind is sharp and cold, The sweet young grass - es wi-ther

TENOR.
The sweet.. young grass - es wi-ther

BASS.
The sweet.. young grass - es wi-ther

Molto andante. ♩ = 50.

(For practice only.)

poco cres.

on the wold, And we, O Lord, have wander'd from Thy fold; But eve - ning brings us

poco cres.

on the wold, And we, O Lord, have wander'd from Thy fold; But eve - ning brings us

poco cres.

on the wold, And we, O Lord, have wander'd from Thy fold; But eve - ning brings us

poco cres.

on the wold, And we, O . . Lord, have wander'd from Thy fold; But eve - ning brings us

poco cres.

p

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home. Our

home. Our eyes are ve - ry hea - vy,

home. We have been wound - ed by the hunt - er's darts, Our

home. We have been wound - ed by the hunt - er's darts, Our

eyes . . . are hea - vy, and our hearts . . . Search for Thy com - ing,

our hearts, . . . our hearts Search for Thy com - ing,

eyes, our eyes . . are hea - vy, and our hearts . . Search for Thy com - ing,

eyes, our eyes . . are hea - vy, and our hearts Search for Thy com - ing,

when the light de - parts At eve - ning, bring us home! . . . The dark - ness gathers,

when the light de - parts At eve - ning, bring us home! . . . The dark - ness gathers,

when the light de - parts At eve - ning, bring us home! . . . The dark - ness gathers,

when the light de - parts At eve - ning, bring us home! . . . The dark - ness gathers,

p *pp*

poco slentando. a tempo.

through the gloom no star Ri - ses to guide us ; we have wan - der'd far ; .. With -

p poco slentando. a tempo.

through the gloom no star Ri - ses to guide us ; we have wan - der'd far ; .. With -

p poco slentando. a tempo.

through the gloom no star Ri - ses to guide us ; we have wander'd far ; ..

p poco slentando. a tempo.

through the gloom no star Ri - ses to guide us ; we have wander'd far ; ..

cres. mf

- out Thy lamp we know not where we are ; .. At eve - ning, at

cres. mf

- out . . Thy lamp . . we know not where we are ; .. At eve - ning, at

cres. mf

- out . . Thy lamp we know not where we are ; .. At eve - - ning, at

cres. mf

we know . . not, know not where we are ; .. At eve-ning

p cres.

eve - ning bring us home. The clouds, . . the clouds are

p cres.

eve - ning bring us home. . . The clouds are round us, the

p cres.

eve - ning bring us . . home. . . The clouds are round us, are round . . us,

p cres.

bring us, bring us home. . . The clouds are round us,

SUBURBAN CONCERTS—(continued from page 32).

The Twickenham Philharmonic Society exceeded all its previous efforts, on December 8, with a performance of Sullivan's 'Golden Legend,' under the direction of Mr. Arthur Cowen. The expression and rich tone of the choral singing, and the careful attention to detail, testified to the excellence of the training. The soloists were Miss Marion Perrott, Miss Mildred Avis, Mr. Alexander Webster, and Mr. Stewart Gardiner.

A large audience attended at the Fulham Town Hall, on December 8, when the Fulham and District Choral Society performed Gounod's 'Redemption.' The choir of 150 voices was well balanced, and was accompanied by a full orchestra of fifty performers, led by Mr. Edgar Wilby. Excellent results were obtained by the conductor, Mr. George Wilby. The solo parts were sustained by the Misses Margaret Layton, Marie Stiven, M. A. Legar, and Messrs. Gwilym Richards and George Uttley.

The Teddington Philharmonic Society gave the first concert of their season on December 13, when the programme consisted entirely of Elgar's works (vocal and instrumental), the principal item being 'The banner of St. George,' of which an admirable performance was secured, Miss Edith Kirkwood taking the solo portions. Three 'Songs from the Bavarian Highlands,' and the unaccompanied part-song 'My love dwelt in a northern land,' were given with artistic finish. Miss Kirkwood and Mr. William Burt contributed songs, and Mr. S. W. Spurr and Miss Mary Noverre played violoncello and violin solos respectively. The orchestra, in addition to accompanying the choral works, performed the 'Serenade' (for strings), 'Chanson de Nuit' and 'Pomp and Circumstance' (No. 1). Mr. A. M. Fox was at the organ, and Mr. William Ratcliffe conducted.

The 200th smoking concert of the South London Musical Club was given on Tuesday, December 13, at the Surrey Masonic Hall, Camberwell New Road. Grieg's 'Landerkenning' and Gadsby's 'Columbus' formed the first part of the programme. Mr. Wilfrid Virgo sang the tenor solo music, and the attractive choruses were splendidly given by the choir of fifty. In the second part, Gernsheim's 'Salamis' and Mendelssohn's 'To the sons of art' and 'Festgesang' were performed. Mr. H. L. Balfour conducted. A contingent from the London Symphony Orchestra accompanied.

The Woodside Park Musical Society gave, at Woodside Hall on December 13, a highly creditable performance of Sterndale Bennett's 'May Queen,' which testified to the zeal and ability of their conductor, Mr. George Hooper. The soloists were Miss Ida Kahn, Miss Maud Masters, Mr. F. J. Webster and Mr. Allen Engles.

The Winchmore Hill Choral Society opened its third season with a performance of Stanford's 'The Revenge' and Elgar's 'The Banner of St. George,' in the Institute, on December 14. The poems were each recited by Miss Lilian Exton—a course which was much appreciated by the audience. An efficient orchestra accompanied. Miss Madge Burdge and Mr. George Foxon were the soloists. The concert closed with Mackenzie's beautiful part-song, 'The singers.' Mr. Henry S. Plummer conducted.

The Clapham Choral and Orchestral Society gave a performance of Gluck's 'Orpheus' on December 14, under Mr. R. Morpheu Nixon's direction. The principal solo parts were taken by Miss Lilian Berger and Miss Flora Mann.

On December 14, a joint concert was given in the Town Hall, Epping, by the Choral and Orchestral Societies. Handel's 'Acis and Galatea' occupied the first part of the programme. The solo parts were taken by Madame E. Windsor Locke, Mr. Herbert Clinch and Mr. Robert Greir. The choruses were finely sung. The second part of the programme was miscellaneous. The choir gave Barnby's 'Silent night,' and the orchestra played the first movement of Haydn's sixth Symphony. Mr. Donald Penrose conducted.

Handel's 'Messiah' was performed on December 14, at the Forest Hill Baths, under the direction of Mr. William Naylor. For a young society the interpretation given was excellent. The soloists were Miss Winifred Burke, Miss Mary Wynne Hulm, Mr. Robert Curtis and Mr. Frederick Milton.

The Great Western Railway Musical Society (choir and orchestra of eighty performers) opened their season on December 15 with a creditable performance of Edward German's 'Merrie England' and the 'Nell Gwyn' suite of dances, in the Half-yearly Meeting Room, Paddington Station, under the able direction of Mr. Henry A. Hughes. The principal soloists were Miss Florence Holderness, Miss Lily Gover, Miss Mildred Evans, Mr. Joseph Boddy and Mr. Allen Engles.

A Christmas dinner fund concert was given by the Sunday School Union Choral Society, from Stepney Meeting House, on December 15, at Devons Road Baptist Church, Bow, conducted by Mr. George Merritt.

The Edmonton All Saints' Choral Society gave on December 15 a highly creditable performance, with orchestra, of the 'Faust' concert selection. The soloists, Miss Lilian Turnbull (Margarita), Miss Ethel Harvey (Siebel), Mr. Ashton Thomas (Faust), and Mr. Harry Long (Mephistopheles) sang excellently. Mr. B. J. Hales conducted.

The South London Institute of Music opened its forty-third season on December 16, with an excellent performance of the complete 'Hiawatha' under Mr. L. C. Venables's direction. Miss Maud Wilby, Mr. Alfred Heather and Mr. Henry Bailey were the principals. Mr. Sydney Venables was at the organ.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

December 15, 1910.

It seems that there is to be no peace at the Opera. Scarcely had the trouble in the directorship settled down, when the men in the chorus went on strike, and without any warning caused an unprecedented situation at a performance of 'Lohengrin.' They all went on in costume as usual, but sang *softo voce*, and could for the most part not be heard at all. The audience answered with hissing and whistling, and other marked signs of disapproval. Naturally all the delinquents were dismissed, and were only re-admitted as a special act of grace, there being, of course, no talk of acceding to their demands after such a procedure. The new director, Herr Gregor, has already come to Vienna to get into touch with the artists. The ex-director, Herr Weingartner, is earning fresh triumphs as conductor of the Philharmonic Concerts, at the last of which a new symphony by himself, interesting if somewhat drawn out, was performed.

The second Gesellschaftskonzert was especially attractive, the programme containing some of the less-known cantatas by Bach, in which Herr Messchaert sang brilliantly. Beethoven's 'Missa solennis' was performed under Schalk's direction at an extra concert of the Königlicher Gesellschaft der Musikfreunde, for which the house was sold out. Recent visitors of importance have been the fine violoncellist Pablo Casals, Emil Sauer and Godowsky. The French composer, Debussy, directed a concert of his own works, and received a respectful hearing. A performance of Nicodé's 'Gloria,' by the Philharmonic Choir, under Herr Schreker, was greeted with almost universal laughter. The cleverest and most experienced musicians present were not certain whether they had to deal with a seriously-intended work or an intentional caricature of the ultra-modern *non-plus-ultra* music. It is a pity that such experiments not only find their way into the concert-hall, but even win a few admirers.

RICHARD VON PERGER.

The Evanston (Illinois) Musical Club gave, at the first concert of the season on November 17, 'Endymion's Dream,' by Coleridge-Taylor, and 'The wedding of Shon Maclean,' by Hubert Bath. The soloists, Mrs. Sybil Sammis-McDermid and H. Evan Williams, gave a very satisfactory account of themselves, and the choir made the most of their opportunities. Professor Peter Christian Lutkin conducted.

Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

BATH.

On November 24 and 25 there was a musical festival in the Abbey, and some important works were performed. A chorus of 145 voices, all Bathonians, and an orchestra of forty-five, chiefly professional players, had been rehearsing under Mr. A. E. New, the Abbey organist. On the afternoon of the first day, 'Elijah' and Gounod's 'Redemption' were effectively performed; the latter attracted a very large congregation. The works given on the second day were Sir Hubert Parry's 'Judith,' under the direction of the composer, and Mendelssohn's 'Hymn of Praise.' The chief soloists at the festival were Madame Emily Squire, Miss Mildred Jones, Mr. Joseph Read, and Mr. Thorpe Bates. The general conductor of the festival was Mr. A. E. New.

BELFAST.

To those who have an intelligent concern in the progress of music in such large centres of population as Belfast, the doings of organizations for practice and performance must necessarily have greater interest than a mere record of the visits of touring parties, no matter how celebrated the names of the artists included in them.

We are here rather suffering under a spell of such parties, no doubt often very fine in their way and captivating to those who think they get better 'value for their money,' and whose tastes are perhaps not sufficiently educated to appreciate the difference between a fine choral and orchestral work and a concert made up largely of 'drawing-room' solos and not very interesting songs. It is to be hoped the fashion will pass as many like ones have done before, and for very weariness the public taste will take a healthier tone.

Mr. Phillips's touring party, which visited us on November 25, brought Herr Kreisler, Miss May Currie, and Mr. Haddon Squire. It would be impertinent to criticise, almost to praise, so great an artist as Herr Kreisler, but there was nothing in the programme calling for comment.

On December 2, the Philharmonic Society (now practically our only musical society on a large scale) performed Saint-Saens's 'Samson and Delilah,' which was so popular when performed here last year for the first time on a concert platform in Ireland. It was again greatly appreciated, and as it is a work calculated to tax the resources of a purely provincial choir and orchestra, the Society is to be congratulated on another very successful rendering of it. The soloists were Miss Bessie Weir, Mr. Henry Brearley and Mr. Thorpe Bates, the minor solo parts being taken by amateur members of the Society. With the exception of two members, the orchestra was drawn entirely from local sources, and Dr. Koeller deserves infinite credit for his training of them as well as of his fine choir (about 330), of whom, although many are experienced singers, a large percentage are new additions, eager to improve themselves by study under so skilful a teacher.

The usual Christmas performances of Handel's 'Messiah,' on December 16 and 17, by the same Society, were most popular and successful. The soloists were Miss G. Rennyson, Miss Edith Clegg, Mr. Gwilym Wigley (who took the place of Mr. Webster Millar, unfortunately unable by reason of illness to fulfil his engagement), and Mr. Robert Radford. All were most efficient, especially Miss Rennyson and Mr. Radford, whose parts were performed in a manner rarely equalled and never excelled here. They both were most complimentary to the choir and orchestra.

BIRMINGHAM.

The second Harrison concert of the current series was given in the Town Hall on November 21, and took the shape of a pianoforte recital by M. de Pachmann, who was in excellent form. The twenty-second annual Scottish Concert was given in the Town Hall on November 23, under the auspices of the Birmingham and Midland Scottish Society. Hitherto the celebrated Glasgow Select Choir of twenty-four voices has supplied the whole programme at

these functions, but owing to being on a concert tour in Canada their services were not available, and in their place the management had secured a number of Scottish solo vocalists, including Miss Jenny Taggart, Miss Nina Hornsborough, Mr. Alexander Webster, and Mr. Robert Burnett, assisted by the Scottish violinist, Mr. Mackenzie Murdoch, the pipers and dancers of the 2nd Battalion of H.M. Scots Guards, headed by Pipe-Major A. Ross, and Mr. A. J. Cotton, who gave organ solos.

The Birmingham Festival Choral Society's second concert of the season, which took place at the Town Hall on November 24, was entirely made up of Handelian music, which always appeals strongly to local audiences. The first part of the programme comprised a copious selection from 'Israel in Egypt,' including some of the finest double choruses in the oratorio, which the choristers sang quite 'con amore,' realising a broad and massive tone, perfect attack and rhythmical phrasing. One need only single out the magnificent exposition of the choruses 'He led them through the deep,' 'He gave them hailstones for rain,' 'I will sing unto the Lord,' and 'Sing ye to the Lord.' A deep impression was created by Mr. Watkin Mills and Mr. Allister Proctor, with their sonorous and virile interpretation of the duet 'The Lord is a Man of War,' the voices admirably blending. The choral portions in the second part of the programme consisted of 'Envy, eldest born of Hell,' from 'Saul,' and the coronation anthem, 'Zadok the Priest,' in which the full sonority and the full power of the choir vividly asserted themselves. Madame Agnes Nicholls was the soprano and Mr. Webster Millar the tenor, both artists, as well as Mr. Watkin Mills, being heard to advantage in some well-chosen Handelian songs. Mr. C. W. Perkins gave a fine performance of Handel's second Organ concerto in B flat, accompanied by the orchestra. Dr. Sinclair conducted with his customary ability and watchfulness, having complete control over his choral and orchestral forces.

The Midland Musical Society, owing to the engagement of the Town Hall on November 26, changed their locale and gave their concert in the new Central Hall, before a large and appreciative assembly. Coleridge-Taylor's trilogy, 'The Song of Hiawatha,' once more formed the attractive feature of the programme, and it is always a genuine pleasure to listen to this picturesque and appealing music, which so vividly depicts deep emotion. The choristers have on many previous occasions shown that they were in sympathy with the work, but one doubts if they ever realised a more poignant and expressive reading. The orchestra, too, was quite admirable, and Mr. A. J. Cotton, who so ably conducted, had every reason to be gratified with the artistic result attained. The principals, Madame Laura Taylor, Mr. Edwyn Spooner and Mr. Everard Healey, rendered excellent service.

On the same evening Mr. Rutland Boughton gave a Wagner concert in the Town Hall, the executants being the Birmingham New Choral Society, so ably conducted and trained by Mr. Boughton himself. The orchestra was culled from the Birmingham Symphony rank and file. In addition to the Wagnerian selections, the programme included Sir Hubert Parry's choral ode 'Blest pair of Sirens,' in which the fine choir was heard to greatest advantage. Miss Margaret Hoskins (soprano), Mr. William Brown (tenor) and Mr. Montague Borwell were the solo principals.

The Sutton Coldfield Choral Society gave, in the Sutton Coldfield Town Hall, on December 8, a graphic and in every way excellent rendering of Coleridge-Taylor's 'Song of Hiawatha' (Parts I. and II.), under Mr. Joseph H. Adams's able conductorship. This Society is making excellent progress, and is likely to develop into a strong musical organization. The principals were Miss Hattie Mollineux (soprano), Mr. Walter Otley (tenor) and Mr. Walter Morgan (bass). The Sutton Coldfield and Erdington Orchestral Society gave their first concert in the Sutton Coldfield Town Hall on December 10. The programme included selections from Mozart, Schubert, Moszkowski and Elgar. Songs were rendered by Miss Gladys Ashton, and violin solos by Mr. W. J. Claybrook. The conductor was Mr. Clarence Raybould, an excellent musician, organist and pianist. At the Public Hall, Erdington, the Erdington Choral Concert Society gave a performance of Mendelssohn's

'Elijah' conducted by Madame Ernest I. Birmingham occurred an interesting time, a performance by Johann Royal S. December the director of nineteen W. John part-song a flow'ry singing contralto sung by sympathisers. The I gave a c Mr. Edw madrigal in unaccompanied John W. Stanford. Leslie, J. is admir being of throughout Violin solo accompaniment. The to Midland lecture to the director. The orche work. Lehmann Weinen, by Mr. Zoe Wad played M

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'Elijah' on December 14, under Mr. Harold G. Godfrey's conductorship. The principal parts were assigned to Madame Laura Taylor, Madame Marguerite Gell, Mr. Ernest Ludlow and Mr. Ernest Davies. The first visit to Birmingham of the Beecham Opera Company, which occurred during the week commencing December 5, proved an interesting event. Local audiences heard for the first time, at the Prince of Wales's Theatre, some really excellent performances of Offenbach's 'Tales of Hoffmann' and Johann Strauss's 'Die Fledermaus' (The bat). The Royal Society of Artists' Musical Matinées concluded on December 10, it being the 380th concert given under the direction of Mr. Oscar Pollack, covering a period of nineteen consecutive years. On this occasion, Mr. W. Johnson Peters's choir gave some excellent renderings of part-songs, including Elgar's 'The snow,' Festa's 'Down in a flow'ry vale,' Brahms's 'Dim-lit woods,' and Elgar's 'Fly, singing bird.' A feature was Brahms's 'Rhapsody' for contralto solo and male choir, the solo part being splendidly sung by Miss Eva Brookes, the possessor of a rich and sympathetic contralto voice.

The Birmingham Select Choir and Madrigal Society gave a concert at Queen's College on December 12, under Mr. Edwin Stephenson's conductorship. The selection of madrigals and part-song covered a wide range of musical art in unaccompanied choral singing, examples being given from John Wilbye, William Byrd, Orlando di Lasso, Brahms, Stanford, Cornelius, Eaton Fanning, Hubert Parry, Henry Leslie, John Pointer, Moellendorff and Elgar. The Choir is admirably trained and perfect in tone-balance, the voices being of a magnificent and rich quality. The singing throughout denoted intelligence and artistic conception. Violin solos were rendered by Mr. William Henley, and the accompanist was Mr. T. Appleby Matthews.

The terminal orchestral concert in connection with the Midland Institute School of Music was given in the large lecture theatre of that Institution on December 12, under the direction of professor Granville Bantock, the principal. The orchestra, numbering eighty performers, did excellent work. The novelty of the programme was Mr. Willy Lehmann's splendidly orchestrated song 'Ich möchte Weinen,' the vocal portion of which was admirably rendered by Mr. Frank Mullings, our leading local tenor. Miss Zoe Wadely, a teacher of the violin at the School of Music, played Max Bruch's Scottish Fantasia in E flat, Op. 46.

BOURNEMOUTH.

At their second concert of the present season, on December 13, Madame Newling's choir gave a performance of 'The Messiah,' the Municipal Orchestra supplying the instrumental support. Handel's imperishable oratorio has now become an annual institution in Bournemouth, and there is no doubt that the experiment of repeating it periodically has been fully justified by the results from a pecuniary point of view; whether it is wise, from the artistic standpoint, to sacrifice one of the few evenings upon which choral music can be heard to a yearly repetition of such a (dare we say?) hackneyed work, is a question we cannot enter into here. The singing in the choruses somewhat lacked the Handelian massiveness and breadth; during the first hour or so, in particular, the delivery was hesitant and finicking; later, as they warmed to their work, the singers manifested an increasing confidence, and in the 'Hallelujah' and other choruses a vast improvement in the standard of performance was noted. The soloists—Miss Rachel James (soprano), Miss Violet Elliott (contralto), Mr. Sam Hemsall (tenor), Mr. Pedro de Zulueta (bass)—displayed considerable ability in their respective tasks; Miss James was very successful in her rendering of 'Rejoice greatly'; the fine solos which fall to the lot of the contralto were well suited to Miss Elliott's beautiful voice, and Mr. de Zulueta sang with much spirit. The highest distinction, however, was achieved by Mr. Hemsall, the possessor of a delightfully pure and splendidly controlled tenor organ; but we cannot approve of his tampering with the text at the end of 'Thou shalt break them' merely to exploit a high A. Mr. Dan Godfrey, though a victim of temporary indisposition, conducted with his usual earnestness, and the orchestra played the accompaniments (with Mozart's additions) very skilfully.

BRISTOL.

The Sine Nomine Choral and Orchestral Society, on November 26, gave a performance of Mendelssohn's 'St. Paul' at the Victoria Rooms, under the direction of Mr. Robert Simmons. The soloists were Miss Marion Perrott, Miss Gertrude Winchester, Mr. Vivian Bennetts and Mr. William Burt. A creditable interpretation of the oratorio was appreciated by a large audience.

The Bristol Symphony Orchestra gave their first concert for the season on October 7, and an interesting programme was presented at the Victoria Rooms. An opening was made with a new work by Dr. Cyril Rootham, an overture 'To the spirit of comedy.' The composer conducted his work, which favourably impressed the audience. Another novelty was a scena 'O captain! my captain!' a setting of Walt Whitman's stanzas by Mr. Philip Napier Miles, an amateur who has produced some compositions heard with pleasure in London and the provinces. Mr. Davis Brooks was the vocalist, and gave the piece excellently. It is scored for orchestra, and Mr. Miles acted as conductor. Mr. Hubert Hunt directed the performance of other features in the scheme, viz.: the Concerto in B flat for pianoforte and orchestra by Brahms, with Miss Jenny Meid at the solo instrument; and Mozart's 'Jupiter' symphony.

On December 8, at the Victoria Rooms, the Clifton Quintet gave their second performance for the season. The executants were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Ernest Lane (violins), Alfred Best (viola), and Percy Lewis (violinello). The principal works given were Schumann's Quartet in A minor (Op. 41, No. 1), and Novak's Pianoforte quintet in A minor (Op. 12). These received satisfactory interpretation, and were listened to with evident delight.

The Bristol New Philharmonic Society, on December 10, attracted a large audience to the Victoria Rooms, and under the direction of Mr. Arnold Barter performed the 'Childhood of Christ' (Berlioz). A portion of the work was given in Bristol many years ago by the Festival Society, under the guidance of Sir Charles Hallé, but the first interpretation of the whole cantata in the city was reserved for the New Philharmonic Society in 1907. So gratifying was the result that a repetition was thought likely to please the musical public. The soloists were Miss Emily Breare, Mr. Henry Turnpenney, Mr. Marcus Thomson, and Mr. Arthur Walenn. Mr. Harold Bernard was the leader of the band. Again the French master's composition gratified the hearers, especially the charming Shepherds' chorus. Afterwards Mendelssohn's 'Hymn of Praise' was given in an effective manner.

CAMBRIDGE.

The term just come to an end has seen an unusual number of concerts given by outside agencies. We have had visits from Messrs. Kubelik and Backhaus, Herr Kreisler, Mr. Arthur Newstead, the Misses Eyre, and others.

The Wednesday concerts of the University Musical Society are now held in the new examination rooms, which are delightful for chamber music. The performers have included the Schwiller and Grimson Quartets. Singers that have appeared are Mr. Thorneley Gibso, Mr. Campbell McInnes, Fräulein Diestel and Herr O. Freytag. At one of the concerts, Borodin's interesting first Quartet was given. A series of orchestral concerts, planned by Dr. Mann, is announced, and the first of the series took place on November 8, when Mr. Henry J. Wood and the Queen's Hall Orchestra took part. The programme included the 'Eroica Symphony.'

Dr. Hugh Blair's 'Harvest-tide' was performed at Holy Trinity Church on Sunday, November 6. The performers numbered about sixty, and Mr. W. T. See conducted.

The chapel of Trinity College is notoriously unfavourable in its acoustic conditions, when full. An interesting experiment was tried on Sunday evening, November 27, when the choir, placed in the ante-chapel, sang a series of unaccompanied motets and anthems, the congregation being seated in the chapel. The result was entirely satisfactory, and it is to be hoped that the experiment will be repeated.

DEVON AND CORNWALL.

THE THREE TOWNS.

Dr. Weekes gave the second of his subscription orchestral concerts on November 23, this being the ninth event on the present basis. The two programmes in miniature were respectively conducted by Dr. Weekes and Mr. Walter Weekes, the former being responsible for a creditable rendering of Tchaikovsky's fifth Symphony, and the latter for Bizet's 'L'Arlesienne' suite, the overture 'Fingal's Cave,' and the 'Britannia' (Mackenzie) overture. The only other orchestral event has been Mr. R. G. Evans's second symphony concert on December 13, at which his carefully trained band gave a highly enjoyable interpretation of Beethoven's first Symphony. The artistic excellence of the wood-wind was proved in the conversational passages of the slow movement, and exquisite attention to details of light and shade and phrasing, with fine control of broad tone in the climaxes, made the performance memorable. The suite, 'La belle au bois dormant,' of Tchaikovsky, was played with finished programmatic effects. Miss Mary Groser, the vocalist, introduced a deeply impressive song by Joseph Holbrooke (orchestrated by Mr. Evans), 'An Outsong.'

Finley Lyon's new cantata 'The great light' was sung at Salisbury Road Baptist Church on November 23, conducted by Mr. John Hawke, with Mr. Leslie Warren at the organ. At St. George's Church, Stonehouse, Mendelssohn's 'Hear my prayer' was sung by the festival choir on December 11, and on December 18 copious selections from 'The Messiah' were sung at the same church, conducted by the vicar, with Mr. W. T. Jenkins at the organ, and also at the church of St. John the Baptist, Devonport, conducted by Mr. A. T. Townsend. At the second of a new series of organ recitals in Emmanuel Church, on November 23, Mr. Reginald Waddy played a 'Reverie' by Granville Bantock and a Melody in E flat by German, both new to Plymouth. On December 12, Mr. Waddy 're-opened' the organ in St. Aubyn's Church, which had been renovated and enlarged at a cost of £157.

Mr. W. T. Jenkins has resigned the organistship of St. George's and has accepted that of St. James-the-Less, vacant through the resignation of Mr. Birch. After four-and-a-half years' honorary labour, Mr. Lewis G. Sydenham has resigned the organ office at George Street Baptist Church; and Mr. T. Martin has resigned from Buckland Monachorum.

'La fille de Madame Angot' was the opera selected for performance this year by the Plymouth Amateur Operatic Society, of which Mr. Reginald Ball is conductor. The Society occupied the stage of the Theatre Royal throughout the week beginning on November 28. Though smaller than in previous years, the choir was well balanced and did its work well. Among the principals, Mr. Percy Lynch was conspicuously good as Ange Pitou.

On December 14, the Plymouth Orpheus Male-Voice Choir, conducted by Mr. D. Parkes, in a varied programme showed that they were advancing in the right way of part-singing, to more refinement of execution, tone and expression than on previous occasions.

DEVONSHIRE.

Torquay Musical Association, always associated, under its musicianly conductor, Mr. T. H. Webb, with good works, on November 22 played Schubert's 'Unfinished' Symphony and the 'Faust' (Spohr) and 'Euryanthe' (Weber) overtures. In conjunction with the choral force, Parry's setting of 'A song of darkness and light' was given an excellent interpretation, with Madame Emily Squire as soloist. The choir also sang Stanford's part-song 'On a hill' and Schumann's chorus 'Gipsy life.' The Exeter Choral Society, which is vigorous in body and enthusiasm, conducted by Mr. Allan Allen, gave Mendelssohn's 'The first Walpurgis Night' and Elgar's 'Black Knight' on November 23. The sopranos were a little hesitant in the higher register, but the ensemble and effects of light and shade were excellent. On November 22, Miss Gertrude Gauntlett gave a lecture-recital on Mendelssohn, assisted by the Misses G. M. Gauntlett, Katherine Ballen, A. Bayley, Ruby Davey and Mr. Ernest Greenfield. The Exeter Working Men's Society gave an excellent concert on December 7, with assistance from the Misses Violet and

Florence Shapcott and Christine Birkett, Messrs. J. Dean Trotter, S. J. Bishop and J. W. Burt; and the 'Isca' Glee Singers gave their annual concert in the city on the same date, singing pieces by Martin, Noll, Smith, Hatton, Ascher, Kinkel and Vincent.

Conducted by the composer, Mr. Hubert Bath, 'The wedding of Shon Maclean' was performed by the Barnstaple Musical Society with great success on November 28. Dr. H. T. Edwards, hon. conductor, obtained musical effects in a number of part-songs and also contributed the pianoforte solos 'Andante spinato' (Chopin), and 'Gigue fantastique,' the latter his own composition. Bude and Stratton Operatic Amateur Society performed 'The brigand's daughter' on December 1. It was a new work, the composition of Miss Forde, of Bude, and was well received.

A new organ was dedicated at St. Swithin's Church, Sandford, on November 23, a recital being given by Mr. Rest Cartwright; and on the same day a similar event took place in the Ivybridge Congregational Church, with a recital by Mr. Harold Lake. At an organ recital given in the Providence Methodist Church, Exeter, on November 29, Mr. Richard Chanter (Christ Church, Woburn Square) played pieces by Rebikoff and Moussorgsky, an Allegro appassionata, by Harwood, and selected movements by Brahms, Schumann, Tchaikovsky, Elgar and Rheinberger. Mr. C. H. Tonking gave an organ recital in Praise Wesleyan Church on December 1, also contributing violin solos.

At the annual meeting of the Exeter Diocesan Choral Association, it was stated that work was hampered by financial difficulties, the receipts having fallen since 1900 from £244 to £185. Evidence was given of the excellent influence of the Association on country choirs. Mr. W. H. Rogers was re-elected hon. secretary, the Archdeacon of Exeter was elected hon. treasurer, and Mr. T. Roylands-Smith consented to continue his much appreciated work as hon. conductor.

DUBLIN.

The Dublin Orchestral Society, on November 30, gave a concert in the Gaiety Theatre. Dr. Esposito, as usual, conducted, and the programme was as follows: Smetana's 'Verkaufte Braut' overture; Svendsen's 'Carnival in Paris'; Bach's Suite in B minor (flute and strings); Wagner's 'Waldweben'; Tchaikovsky's 'Pathetic' symphony.

On December 6 the Philharmonic Society (conductor, Mr. Charles Marchant) gave a performance of 'St. Paul' at the Ancient Concert Rooms, which was honoured by the presence of the Lord Lieutenant and the Countess of Aberdeen. The choir sang exceedingly well in their portion of the work.

Both of the above Societies have hitherto been allowed the use of the University Hall in Earlsfort Terrace, but owing to recent changes, the Senate of the National University have been obliged to withdraw their permission, and our larger musical societies are for the present working under great disadvantages, having no suitable hall for concerts on a large scale.

At the Royal Dublin Society, the weekly programmes have been given by the Brodsky Quartet, Sapellnikoff (both attracting huge audiences), Mr. C. W. Perkins (organ), and the Wessely Quartet.

The Brodsky Quartet played a quartet by Volkmann for the first time here, which was greatly appreciated, as was the Beethoven (Op. 127).

Sapellnikoff made a favourable impression as a pianist with phenomenal technique. He selected a good programme of representative music (including the 'Appassionata'), which he played at a great pace.

The Wessely Quartet played Debussy's Quartet and Haydn's 'Emperor' Quartet, and (with M. Grisard as second viola) Mozart's Quintet in G minor.

At the Sunday Orchestral Concerts, Dr. Esposito has conducted Beethoven's fifth, Schubert's 'Unfinished,' Mozart's 'Jupiter,' and Haydn's B flat Symphonies. The soloists have included Herr A. Wilhelmj (violin), Mr. Clyde Twelvrees (violin), Mr. H. Leeming (flute), Mr. Patrick Delany (violin), Mr. S. Rosenberg (violin) and Dr. Esposito (pianoforte). The vocalists included

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Mr. J. C. Browner, Miss Lena Munro, Miss Alice Rafter, Mr. Percy Whitehead, Mr. Arthur MacCallum and Miss Bessie McKisack.

On December 13, the Amateur Orchestral Society, conducted by Mr. J. F. Larchet, gave a concert, the chief item of which was the incidental music to Synge's play, 'Heidre of the sorrows,' composed by the conductor. Miss Lily Christie (soprano) and Mr. S. Rosenberg (violin) were the soloists.

The Feis Ceoil is fixed for May 8 to 13, 1911.

EDINBURGH.

Messrs. Paterson's orchestral concerts, which are given in the M'Ewan Hall on Monday evenings, continue to draw crowded audiences, and the recently appointed conductor, M. Emil Mlynarski, is winning golden opinions. Among the soloists who have made appearances during the last few weeks have been Madame Donalda, Madame Aino Ackté, Mr. Sapellnikoff and Mr. Mischa Elman.

The Classical Concerts under the management of Mr. James Simpson are also as highly successful as formerly, and at the fourth concert, given in the Music Hall on December 3, the audience were treated to a delightful exposition of wind instrument music by the Société Moderne d'Instruments à Vent, with M. Louis Fleury, the eminent flautist, as leader.

A fine performance of Spohr's 'The last Judgment,' conducted by Mr. John Tait, was given in St. James's United Free Church on November 30. The soloists were Miss Skinner, Miss Urquhart, Mr. Bain and Mr. Brown. Mr. Dambmann was leader of the orchestra, and Dr. W. B. Ross presided at the organ.

The Edinburgh Amateur Orchestral Society, conductor Mr. T. H. Collinson, gave its first concert of the season in the Music Hall on November 23. The programme included works by Weber, Mendelssohn, D'Albini and Nicolai; also Beethoven's seldom heard Triple Concerto for pianoforte, violin, violoncello, and orchestra, the solo parts in which were sustained by Mrs. H. S. Murray, Miss Laidlaw, and Mr. H. S. Murray. The vocalist was Miss Ethel O. Kinloch, who sang acceptably Mozart's 'Non mi dir' and a couple of old English songs.

The first of a series of three chamber concerts was given in St. Andrew's Hall on November 25 by a new local combination consisting of Miss Emily Buchanan, Miss Dorothea Shephard-Walwyn, Miss Dorothy Chalmers, and Mr. D. Millar-Craig. Two string quartets—Mozart's in C major (K. 466) and Brahms's in A minor (Op. 51, No. 2)—constituted the instrumental part of the programme. The performers have all established reputations as soloists, and their ensemble playing revealed qualities of rare excellence. Miss Eva Jamieson and Miss Kate Moir, accompanied by Mr. W. B. Moonie, sang in charming style duets by Brahms, Lane Wilson, and Offenbach.

In the cathedral church of St. Mary, on December 2, the combined cathedral choir, conducted by Mr. T. H. Collinson, gave an impressive and much appreciated rendering of Brahms's 'Requiem.' The second of the University Historical Concerts was given in the Music Class Room on December 7, and was devoted to a Couperin-Chopin recital on the harpsichord and pianoforte by Madame Wanda Landowska.

Among other concerts given during the month have been a vocal recital by Mr. A. B. Bach, assisted by his pupils Miss Eugenie Bach, Miss Scott Paterson and Mr. J. Inch Jamieson, with Mrs. Bach at the pianoforte; a pianoforte recital by Miss Jean Nesbitt; and a violin and pianoforte recital by Miss Alix Young and Miss Winifred Christie.

GLASGOW.

The first performance in Scotland of Elgar's 'The Kingdom' was quite worthy of the occasion. The Choral Union, trained by Dr. Coward, sang the opening section ('In the upper room') with fine effect, and they achieved a great success in the 'Pentecost' section, where Elgar's exacting music was sung without the slightest hitch. The solo music, sung by Misses Esta D'Argo and Grainger-Kerr, and

Messrs. Henry Brearley and Herbert Brown, was generally well-rendered, a word of special praise being due to Mr. Brown for his impressive reading of the part of Peter. The Scottish Orchestra, under the composer's incisive bat, played exceedingly well, and Mr. J. E. Hodgson did good service at the organ. The Bach Choir and the Amateur Orchestral Society joined forces and gave a noteworthy concert on November 24 (too late to be noticed last month). The choral programme included selections from three cantatas, viz., 'God goeth up with shouting,' 'Praise Jehovah in His splendour,' and 'My spirit was in heaviness,' and in these the Bach Choir, conducted by Mr. J. M. Diack, sang with fine intelligence. Notable features were the good attack, the crispness, and the clear enunciation, as well as the freedom which results from having the music well memorised. The accompaniments were effectively played by the Amateur Orchestra, judiciously supplemented by Mr. Herbert Walton at the organ. The chief orchestral number on the programme was Mendelssohn's 'Italian' Symphony, of which a good account was given by the orchestra under Mr. W. T. Hoeck. The first and last movements, although revealing some weakness in two of the string sections, were played with considerable spirit, and the charming interweaving of the flutes in the Andante was brought out quite nicely. The solo music in the cantatas was sung by Miss Grainger-Kerr and Messrs. Stanley Newman and Richard Metcalfe. The Classical Concerts of the Choral and Orchestral Union continue to maintain the high level of artistic excellence expected from a conductor of Mr. Emil Mlynarski's powers. At the third concert, on November 29, a fine performance of Haydn's symphony 'La Reine de France' was given, and Smetana's symphonic poem 'Sarka' was brought to a first hearing here. Madame Donalda, as vocalist, was also an attraction. Mr. Mischa Elman was soloist at the fourth concert, on December 6, when he gave a virile rendering of Dvorák's Violin concerto in A minor. The programme likewise included Brahms's second Symphony, and a novelty in the shape of the overture to Glinka's 'Russian and Lioudmila.'

On December 13, the Choral Union, under Dr. Coward, gave a performance of Bach's Mass in B minor. In the 'Qui tollis' and in the 'Crucifixus' the choral singing was very impressive, but while the more florid movements were often sung with great brilliance, there were moments when clearness was sacrificed. The soloists were Misses Jenny Taggart and Alice Lakin and Messrs. John Harrison and Peter Dawson; and the Scottish Orchestra, with Mr. J. E. Hodgson's efficient aid at the organ, played the accompaniments. The Saturday Popular Orchestral Concerts continue to attract large audiences. An outstanding feature was the remarkably fine performance of Dvorák's 'New World' symphony, on December 10.

The Western Amateur Orchestral Society, a highly enterprising body, ably conducted by Mr. John MacTaggart, gave a successful concert on December 16. The programme, which had the merit of being unhackneyed, included a first performance here of 'The Forest' symphony, a composition by the little-known 18th century composer J. L. Ellerton. Mr. Charles Tree was the vocalist. On the same evening there was produced 'The Kink,' a comic opera by a young local musician, Mr. G. H. Martin. The music proved to be easy and tuneful, and evidently modelled on Sullivan or German.

At the second of Mr. A. M. Henderson's Chamber Concerts, on December 8, a most interesting programme of duets for two pianofortes was played by Mr. Henderson and Mrs. James Friskin. Some songs, beautifully sung by Mr. Gervase Elwes, provided the necessary variety. At her pianoforte recital on December 16, Madame Curzon Watt again proved herself a performer of remarkable ability.

LIVERPOOL AND DISTRICT.

At the fourth concert of the Philharmonic Society on November 22, Dr. F. H. Cowen conducted one of the finest performances of Elgar's 'Variations' ever given here, and Mr. Kreisler's playing in Brahms's Violin concerto was unsurpassably great. The vocalist was Madame Julia Culp, a most accomplished Lieder singer, and the choir was heard in Dvorák's 'Blossoms born of teeming Springtime,' from

his oratorio 'St. Ludmila.' The fifth concert, on December 6, was conducted by Mr. Henry J. Wood, whose reading of Tchaikovsky's fifth Symphony did not universally commend itself, although it is certain that the fine orchestra has never played with more force and refinement. Mr. Wood's attention to matters of detail was usefully employed upon the choir, whom he drilled into great responsiveness in singing Sullivan's Choral Epilogue from the 'Golden Legend.' The vocalist was Madame Kirkby Lunn, less effectively heard in Isolde's 'Liebestod' than in music more suited to her range in Berlioz's 'La Captive,' and especially in Saint-Saëns's 'La fiancée du timbalier.'

A new society, the Oxtou and Claughton Orchestral Society, a capital organization chiefly of amateur players, gave an excellent programme in the Birkenhead Town Hall on December 10, when Mrs. A. J. Bamford cleverly played Saint-Saëns's G minor Pianoforte concerto, and Mr. Albert Garcia sang, accompanied by Dr. Stanley Dale. Mr. J. E. Matthews was the careful and competent conductor.

The fourth concert given by the Vasco Akeroyd Symphony Orchestra on November 29 was devoted to Tchaikovsky and Wagner, represented by a careful performance of the former's fifth Symphony (greatly differing from Mr. Wood's reading in the same hall a week later), and Wagner's 'Siegfried' Idyll and overture to the 'Flying Dutchman.' The vocalist was Madame Susan Strong. The concerts continue to receive encouraging public support.

A large audience assembled in the Philharmonic Hall on December 8 to hear the Post Office Choral Society's performance of Parts 1 and 2 of the 'Creation,' which was well rendered by a choir and orchestra of 250, conducted by Mr. Percival Ingram. The vocal principals were Madame Anna Shergold, Mr. Henry Turnpenney and Mr. Jackson Potter. The miscellaneous items included Bishop's 'Now by day's retiring lamp,' sung with spirit and precision.

Concerts on the Cheshire side of the Mersey have included performances by the Liscard Orchestral Society, conducted by Mr. Philip Smart, on November 26, and by the Birkenhead Glee and Madrigal Society, an excellent combination of male voices conducted by Mr. J. C. Clarke, on November 24.

The eleventh annual concert of the Liverpool Village Choir was given in the Philharmonic Hall, on December 10. Composed of children's voices only, drawn from the elementary schools, and conducted by its founder, Mr. R. T. Edwards, the singers have at various festivals obtained twenty-two first prizes, two seconds, and one third in twenty-five contests—no mean record since 1900.

The Ormskirk Musical Association gave a successful concert on November 30, when they performed Gounod's 'Faust' (Novello's concert selection). The vocal principals were Miss Mary Langdon, Mr. George Barnett, and Mr. J. C. Brien. The band and chorus of 120 were conducted by Mr. John Ball.

At their first subscription concert in the Parr Hall, on November 23, the Warrington Musical Society, conducted by Mr. F. H. Crossley, performed Elgar's 'Dream of Gerontius' in a highly satisfactory manner, assisted by Miss Phyllis Lett, Mr. H. Turnpenney and Mr. Charlesworth George, and a choir and augmented orchestra numbering 250. As a prelude, Elgar's 'Sursum corda' was played by the strings, brass and organ.

A new concert contralto, Miss Amalfi, who is of local origin, made a successful debut at the Kubelik-Backhaus recital on December 3. She possesses an exceptional voice of even and sympathetic quality, and in addition to her local training has studied under Madame Marchesi and Mr. Henschel with evident advantage.

The concert given by the pupils of the Liverpool College of Music on November 30, afforded further evidence of promising talent among the singers and instrumentalists, who did credit to their teachers. Another interesting annual event was Mr. John Lawson's pupils' concert in St. George's Hall on November 16. In both cases the performances showed the value of systematic training on a sound basis.

Mr. W. L. Tomlins, of Chicago, recently completed his second course of lectures to teachers in the elementary schools of this city, and prior to his departure was entertained at the University Club by officials of the local Education Department and others interested.

At Mr. Filson Young's fourth lecture, on November 25, in connection with the University Music Lectures Association, his subject was 'The musician as hearer.' He criticised the conventional orchestra of 100 which was employed in concert-rooms of varying dimensions, and considered that half the enjoyment was lost in such places from various causes. The literary interpretation of music in the form of the modern annotated programme he considered a snare, and overdone. Everyone's mental image should be made from the music itself. To illustrate his meaning, Chopin's Impromptu in A flat was played three times over by Mrs. R. A. Axtens (a former pupil of Madame Schumann), and the hearers were asked to listen to the music with three different interpretations in their minds; the second and third of which, widely dissimilar, were read by Mr. Young, the first had been previously left to each hearer. We led irrational lives in generally listening to music late in the evening, when the body was tired.

At his fifth lecture, on December 9, Mr. Young's subject was 'Music in four dimensions': Religious (J. S. Bach), Domestic (Mendelssohn), Social (Chopin), Human (Wagner). He said that Bach's religious music was the supreme example. Everything had a rhythm, as for example, the ticking of a watch, and the tides of the sea, which had rhythms of six hours' duration. Bach's rhythms were of great length, rhythms of patterns of notes, and while he bound himself to rules which modern composers discarded, his music had a dignity and calm which soothed the mind, and his religious music had a grave sweetness, never flippant, never gay. Handel had not such a keen sense of rhythm as Bach, and the religion of the choral music in the 'Messiah' was chiefly expressed by massiveness and dignity. The airs in the 'Messiah,' especially the 'borrowed' airs, were not religious music. Mendelssohn's music has not withstood the test of time, yet he had brought music into the house and made it a domestic thing. He did small things perfectly, and his 'Lieder ohne Worte' was an epoch-making work. His music to many conveyed memory and association, precious qualities to be found in its formal melodies and definite, simple rhythms. Chopin's music was an expression of the great world, and of Paris of the 19th century. Its causes were not perhaps worthy, but Chopin had added new elements to music in expressing moods and emotions. He was truly a creative genius. Wagner had lifted music out of all convention, and had made opera reasonable and beautiful. His music had always an idea ready to illustrate, unlike some composers who left one in doubt as to whether they were attempting to depict a soul in agony or a thunderstorm. His music was a completion of something else, and provided musical expression for all emotions which can be so expressed.

The subject of the final lecture, on December 16, was 'Music and Religion, a union and a divorce.' Mr. Young said his own opinion was that music was a living thing, whereas religion was a dying thing in the world to-day. The music associated with religious worship in England was in a very low and unworthy condition. In its modern development music had no sympathy with religion, and he recommended the use of ancient plain-song or German chorales for congregational purposes.

The recently formed Walton Philharmonic Society, conducted by Mr. Albert Orton, performed Sterndale Bennett's 'May Queen' on December 15, the pianoforte accompaniments being played by Mr. Branscombe. The choir of sixty voices sang well.

Mr. Allen Gill, conductor of the Alexandra Palace choir, was a welcome visitor on December 17, when he lectured to the local section of the L.S.M. in the St. George Hotel on 'Choral Music from very early times to Palestrina.' A feature was the delightful singing of music by Morley, Lassus, and Palestrina, by a choir specially trained and conducted by Dr. A. W. Pollitt.

The Welsh Choral Union added to their laurels by a superb performance of Mendelssohn's 'Elijah' on December 17, when they were associated with an exceptionally good quartet of vocal principals in Miss Jenny Taggart, Miss Mabel Braine, Mr. Gervase Elwes, and Mr. Thorpe Bates, who achieved special distinction. This young baritone's career will be watched with interest. Mr. Harry Evans was an inspiring conductor.

After Denhol and we reason somewhat support will in 'Young with as member jumped mind, c here, b societies produce are org one the such a have w immedi It was Beethov Strauss' concert, whether palate, colour the that possibly thought one vivi do that splendor of sunri the sw 'Zarath modern Mr. V Saint-Sa with a t The v the Stee Dutchm work p 'Lohen impressi above it to the possesse choral p moment reasons. ground, Miss Ag Evans w in the la Lancash foundry, baritone Even inspired that of finely d string pl music to repres chosen. Dr. Rich compose It doe the Hall and Sch distincti Johanne virile lac The n the rare Lunn, w

MANCHESTER AND DISTRICT.

After all the weeks of doubt and hesitation, Mr. Ernest Denhof has now decided to put his fortunes to the touch, and we are to have the 'Ring' dramas next April; there is reason to believe that the scheme, having emerged from a somewhat nebulous state, will now attract still more definite support from the public, although the earlier date fixed will inconvenience some possible patrons. Musically, 'Young Manchester' seems to be mobilising as rapidly, and with as resolute purpose, as it has done politically, for the membership of the new Manchester Musical Society has jumped 150 since last I wrote. A body of this sort, all of one mind, can be of great use to the cause of musical progress here, because if it were urged by, say, any of the orchestral societies that it were inexpedient on account of expense to produce some big work not yet heard, they could reply, 'we are organized, and will help to make your audience a bigger one than it would be otherwise,' and the introduction of such a spirit of co-operation into the city's musical life would have wider and more far-reaching effects than would be immediately apparent.

It was a bold idea on the part of Dr. Richter to place Beethoven's Pastoral Symphony in juxtaposition with Strauss's 'Zarathustra' symphonic poem at the sixth Hallé concert, but Beethoven should not follow Strauss, for whether we like it or not, the great modern spoils our palate, and Beethoven, even when gloriously played, seems colourless. Are we not apt to lose sight of the fact occasionally that the placidity of the early symphonic art could not possibly be the expression of our restless modern life and thought? Music should make us think and feel intensely in one vivid moment, and only great, vital imaginations can do that. Nobody can even distantly approach Richter's splendour of conception in that great elemental tone-picture of sunrise, with its booming nature ground-tone, nor in the sweep of that 'Tanzlied' of the 'Uebermenschen.' 'Zarathustra' reveals more fully than almost any other modern work the monumental side of Richter's art.

Mr. Willy Hess, in Max Bruch's D minor Concerto and Saint-Saëns's 'Rondo Capriccioso,' was revealed as a player with a technique of almost flawless perfection.

The Wagner operatic evening, on December 1, brought us the Steersman choruses from the third act of the 'Flying Dutchman,' which opened very shakily, but improved as the work progressed. The Vassals' choruses from Act 2 of 'Lohengrin' were sung lustily, but never conveyed the impression that, in rowing parlance, the choir 'sat well above its work.' These two selections were probably new to the great majority of the choir, who probably also possessed little idea of the relative balance of orchestral and choral parts, and as there had been no joint rehearsal, the moments of hesitation may be explainable partly for these reasons. In Act 3 of 'Tannhäuser' everybody was on surer ground, and a corresponding improvement was to be noted. Miss Agnes Nicholls, Mr. Barron Berthaldt and Mr. Richard Evans were the soloists, a very keen interest being displayed in the last-named singer from Bolton—who, like many other Lancashire vocalists, had left arduous manual toil in pit, foundry, or factory, for an artistic career—a very high baritone with clear, ringing voice.

Even Dr. Richter can rarely have conducted a more finely inspired performance of Beethoven's Symphony (No. 7) than that of December 8. Not for many a long day has such a finely drawn pianissimo tone been heard from the Hallé string players. Two movements from Mackenzie's incidental music to 'Manfred' were also in the programme; but a more representative work of this composer's might easily have been chosen. It must be said that, apart from Elgar and Bantock, Dr. Richter has not been happy in his selection of English composers' works.

It does not fall to the lot of many solo pianists to play at the Hallé and Gentlemen's Concerts, as well as at the Brodsky and Schiller-Anstalt chamber-music concerts, but this rare distinction has been deservedly bestowed upon Mlle. Johanne Stockmarr. Saving only Carrefio, she is the most virile lady pianist heard here in the last fifteen years.

The ninth Hallé Concert, on December 15, brought one of the rare visits paid to her native place by Madame Kirkby Lunn, whom Sir Charles Santley has described as our solitary

great British lyrical singer. Dr. Richter is beginning to reap the harvest of a persistent preaching of the gospel according to Richard the Third, for 'Don Juan' was actually given the equivalent of an encore! Dvorák's 'New World' Symphony orchestration seemed like sugar-candy after the Straussian mighty harmonies; to the curious in these matters, one may draw attention to the marked resemblance of the principal theme on pp. 63-65 of the miniature score of this Symphony, to one of the most powerful phrases in 'Gerontius.'

At the Gentlemen's Concert on December 7, Miss Agnes Nicholls, to the accompaniments of her husband, gave a recital of art-songs, most of them new to Manchester. A hidden treasure discovered among manuscripts (1614) in the British Museum, and arranged by Arnold Dolmetsch, 'Have you seen but a whyte lillie grow,' was sung with wonderfully appropriate naïveté.

The two Promenade Concerts during the past month under Mr. Speelman have brought interesting things, some excellent orchestral work, and a violoncello player of uncommon quality in Mr. Arnold Trowell. Miss Clara Butterworth sang much better than when heard here a year ago. The plébiscitary method of drawing up a programme (for December 17) finds great favour with the promenade audiences, this plan being adopted at the concluding concert of each half of the season.

Flourishing amateur orchestral societies at Heaton Moor (Mr. Walter Evelyn, conductor), at Altrincham, in which Mr. C. H. Fogg is the leading spirit, and the Manchester Beethoven Society, under Mr. W. Cockerill's direction, have all given concerts of more than average merit during the past six weeks. The Oldham Orchestral Society, also an amateur body, is flourishing exceedingly under Mr. Frederick Dawson's conductorship; here additional interest is lent to the concerts by the appearance of artists like Madame Donalda, Zimbalist, Joseph Holmann, and others.

At the Manchester Vocal Society's second concert, on December 17, a repetition of Brahms's 'Vineta' (heard under the same auspices two months ago) afforded some opportunity for estimating the advance made under Mr. Herbert Whittaker's guidance. Already the leaven of newer and higher ideals, both in the choice of work and the manner of its performance, is beginning to work: Elgar's 'Deep in my soul,' Berlioz's exquisite pastorate 'Thou must leave Thy lowly dwelling,' from the 'Childhood of Christ,' together with lighter items by Stanford, Parry, and Moellendorff, made up a well-varied programme, the most gratifying feature of which was that the exacting Elgar piece held most encouragement for future attainment.

To Mr. Alfred Higson and his Sale and District Musical Society belongs the honour of singing for the first time in Manchester the new works by Delius and Debussy produced recently at the Blackpool festival; and after his animadversions on the first of these works at Blackpool, Dr. A. Herbert Brewer may be interested to learn that both pieces were rapturously applauded by an essentially popular audience, the Debussy chanson 'Cold winter' being doubly encored! If further evidence were needed of the keen appreciation and perception on the part of genuine working-class audiences, the experience of one of Lancashire's 'crack' competitive choirs visiting a big industrial centre not many miles from Manchester may be adduced. Admission to the concert-room was 2s., and every nook and corner of the vast building was crammed, platform as well: works like Brahms's 'Autumn,' Max Bruch's 'Morning song of praise,' Elgar's 'Weary wind of the west,' Saint-Saëns's 'Softly wakes my heart,' or Massenet's 'Pensée d'Automne,' were encored. Or again, at the new Albert Hall in Manchester, the centre of evangelical Nonconformity and aggressive social work, the past month has witnessed a most creditable performance by the Nonconformist Choir Union, under Mr. Granville Humphreys, of portions of Bach's 'Christmas Oratorio'—not exactly what would be termed a popular work for the masses.

At the opening concert of the Preston Choral Society the choir took a subordinate position in face of the attractions of Backhaus and Kubelik, along with Mlle. Alice Verlet and Miss Amalfi. The choir, under Dr. E. C. Bairstow, sang the original ten-part version of Pearsall's 'Sir Patrick Spens,' the four-part tenor division disturbing the balance rather seriously in the dramatic episode; the closing section

was beautifully sung. The conductor's 'Sweet day so cool' and Stanford's 'Valentine's day' were too ponderously delivered. Brahms's 'O lovely May' concluded the programme.

Postscript.—To the list of pioneer workers here in the cause of Max Reger's music (albeit only very early compositions) might have been added in last month's article the name of Mr. James Richardson.

NEWCASTLE AND DISTRICT.

During the past month two important new British choral works have been heard in Newcastle. On November 30 the forces of the Choral Union and the Hallé Orchestra united under the baton of Mr. Granville Bantock, and gave Parts II. and III. of his 'Omar Khayyâm,' Part I. of which was given at the festival last year. Although here and there a lack of thematic distinction is apparent, and facility of invention leads to undue prolongation, the work made a great impression. It is so gorgeous in hue, the choral and orchestral writing are so original, and the pictorial element has so large a place, that the depressing fatalism of the poem is outweighed by the beauty of the music, and its harsh outlines are softened by the medium which delivers its message. Particular mention must be made of the impressive and beautiful close of Part III. An ideal trio of soloists were Miss Phyllis Lett, Mr. F. Mullings and Mr. Herbert Brown, and the thankless task of the 'Pots' was entrusted to six members of the chorus. Except for a lack of attention to pianissimo on the part both of choir and orchestra, an excellent performance was obtained, the former receiving unreserved and warm commendation by the composer. Miss Lett sang beautifully three of the lovely Sappho songs, and the fanciful comedy-overture, 'The pierrot of the minute,' opened the concert. A work of totally different calibre was Mr. Rutland Boughton's 'Midnight,' conducted by the composer at a concert of the Postal Telegraph Choral Society a week later. Mr. Boughton has no fatal fluency, but seems to have to wrestle fiercely with the medium of expressing his thoughts in a way that frequently reminds one of Beethoven's third period. Undoubtedly the work is one of much power and originality; there are many pages of sheer beauty, and there are tunes of swinging irresistibility which stamp it as the product of a mind formed for great things. The choir grappled manfully with the great difficulties of the vocal parts, and there was a local orchestra. The remainder of the well-chosen programme included an excellent interpretation of Coleridge-Taylor's 'Minnehaha' cantata, under the direction of the conductor of the Society, Mr. E. L. Bainton. The soloists were Miss Lillie Wormald and Mr. N. Allen. Mr. Boughton also delivered an eloquent and thoughtful lecture the following Monday on 'Wagner,' which was brought to a close by the Grail scene from 'Parsifal.'

Other choral Society performances have been: South Shields—'Cavalleria Rusticana' (Mr. M. Fairs); Whitley Bay—Walford Davies's 'Everyman' and part-songs of Delius (soloists, Miss G. Jacobson, Madame Dewhurst, Messrs. R. Ripley and Dan Price); Durham—Sterndale Bennett's 'May Queen,' 'Minnehaha,' and Mozart's G minor Symphony; the Newcastle Glee and Madrigal Society (Mr. J. Liddell); the Tynemouth Amateur Vocal Society (Mr. M. Fairs), who gave 'Judas Maccabæus,' with pianoforte and strings—soloists, Misses Jenny Taggart and H. Cragg-James, and Messrs. J. Cheetham and H. Harris; and Jarrow Philharmonic Society (Mr. G. Dodds), who gave a performance of 'Elijah,' which was marked by excellent choral singing. The last three concerts were on December 14. Canon Culley conducted two performances of Part II. of Mendelssohn's 'St. Paul' in the Cathedral, on December 7 and 11. They were given by an augmented choir and string band, the wind parts being tastefully added at the organ by Mr. W. Ellis, but the tempi were generally too fast, and there was not much attention to detail. A small organization at Dunston gave 'Minnehaha' under the baton of Mr. W. Maddock; and on December 12 the Newcastle Catholic Choral Society sang Haydn's first Mass. 'Messiah' performances have been given by the Choral Union (Dr. Coward), Darlington Choral and Orchestral Society (Mr. T. Henderson), and numerous smaller bodies. The Philharmonic Orchestra gave its first matinee concert at the Tyne Theatre

on November 24, at which Haydn's 'Clock' Symphony, Mozart's 'Serenade,' Mendelssohn's 'Fingal Overture' and other works were creditably performed. Mr. Rogers conducted. The French Modern Wind Instrument Society gave an interesting programme at a gathering of the Chamber Music Society on December 2. Compositions by Beethoven, Handel, Pierné, Wailly, and Bernard were played with a high degree of finish. Virtuoso visits have been those of the inimitable de Pachmann, and of Kubelik and Backhaus. The violin items were nearly all mere show pieces, but Backhaus distinguished himself by a splendid rendering of Schubert's 'Wanderer Fantasia.'

On December 15, in connection with the Classical Concert Society, Mr. Leonard Borwick gave broad, virile performances of items by Bach, Beethoven and Schumann, and Miss Meta Diestel sang tastefully songs by Schumann and Brahms.

NORWICH AND DISTRICT.

The first concert of the season of the Norwich Philharmonic Society, with which was associated the Norwich Choral Society, took place on December 8 at St. Andrew's Hall, Norwich, when an interesting programme was presented, consisting of the Overture 'William Tell' (Rossini), Symphony in G minor (Mozart), and Mascagni's opera 'Cavalleria Rusticana.' The opera does not lend itself well to a performance on a concert platform, but a very successful rendering was given, the principal artists engaged being Miss Esté D'Arco, Miss Edith Clegg, Madame Lilian Tree, Mr. Harold Wilde, and Mr. Ivor Foster. Dr. Bates conducted, with his usual care and ability.

A crowded audience assembled in St. Andrew's Hall on December 13, when Herr Kubelik and Herr Wilhelm Backhaus made their first appearance in Norwich after the conclusion of their successful provincial tour.

The Saturday Popular Concerts given under the auspices of the Norwich Corporation and the management of Dr. Bunnett are having a very successful season, the attendance showing a great increase on that of the previous year. The fine band of the 16th Lancers has appeared on two occasions, and the Norwich Operatic Company volunteered their services on one evening, when various operatic selections were given, to the great pleasure of the audience assembled.

NOTTINGHAM AND DISTRICT.

On November 22, Miss Rowena Goldberg (pianist) gave a concert, assisted by Miss Pauline Theurer (songs at the harp), Mr. Johan Hock (violin-cello), and Mrs. Hock (accompanist). The programme contained works by Tchaikovsky, Chopin, Liszt and Brahms. A very successful performance of Benedict's 'Legend of St. Cecilia,' and Coleridge-Taylor's 'Hiawatha's Wedding-feast' was given by the Long Eaton Choral Society on November 29. The artists were Miss Mabel Manson, Miss Maud Wright, Mr. Alfred Heather, and Mr. George Utley. The choral work showed decided improvement, and reflected great credit on Mr. J. S. Derbyshire, who conducted.

The Nottingham Sacred Harmonic Society's orchestral concert on December 1 suffered from the political crisis so far as the audience was concerned, but the programme gave great satisfaction. The music selected was entirely English, and contained as novelties, a 'Faerie Suite of three dances' by Mr. Bernard Johnson, and 'Variations on a theme of Handel,' by Dr. Lyon. Mr. Johnson's work is slight and not serious, but gives room to hope for more solid work in the future. The Variations are distinctly clever, and the scoring musicianly, especially the string writing; doubtless many will be glad to hear Dr. Lyon's work at some future time. Mr. Douthitt contributed songs by Mr. Landon Ronald and Mr. Eric Coates; the latter represented local talent, but the appreciative reception given to his compositions may be attributed to their own distinct merit.

The Sacred Harmonic's performance of the 'Messiah,' on Boxing Day, was announced to be given under Mr. Allen Gill, with Miss Emily Breare, Miss Maud Wright, Mr. James Davis, and Mr. Watkin Mills as soloists.

OXFORD.

The first concert of the term, Mr. Pachmann's recital, took place on October 25, in the Town Hall instead of in the Assembly Rooms, the latter being inadequate for such an audience as he attracts. A more enjoyable concert could not be imagined. The artist was evidently in the best of health and spirits, and gave some of the works in his programme the finest interpretations they have received in Oxford. On November 3, under the auspices of the Musical Club, Mr. Leonard Borwick and Señor Casals gave a concert of violoncello and pianoforte music. A week later Kubelik and Backhaus gave a concert in the same hall.

An interesting lecture on English folk-songs was given by Dr. R. Vaughan Williams, on November 16, in the new Masonic Hall. At a concert given under the auspices of the Musical Union in the Examination Schools, on November 21, Messrs. T. F. Morris, H. Kinze, Waldo Warner and Ivor James played quartets by Beethoven (Op. 59, No. 2) and Dvořák (Op. 51).

On November 23, in the Town Hall, an excellent orchestral concert was given under Dr. Allen's baton, opening with Bach's Concerto in D minor, for two solo violins accompanied by strings only, in which the soloists were Fräulein A. von Aranyi and Fräulein J. von Aranyi (great-nieces, it is understood, of Joachim). The concerto went well on the whole, and great credit is due to Dr. Allen and the Oxford string players. At the same concert, Mendelssohn's Concerto for violin and orchestra was given, Fräulein A. von Aranyi playing the solo part upon one of the 'Strads' formerly belonging to Professor Joachim.

On November 26, in the Town Hall, Mr. Plunket Greene gave another of his interesting song recitals, accompanied by Sir Charles Stanford, to a large audience. Two days later, in the same building, Mr. Mark Hambourg, assisted by Mlle. Verlet (soprano) and Mr. Arnold Trowell (violin-cello), gave an excellent concert.

On December 6, in the Sheldonian Theatre, the Professor of Music, Sir Walter Parratt, gave a lecture on the interesting subject of 'Carols' to an appreciative audience. The Professor paid a warm tribute to the efforts of Sir John Stainer and Mr. Bramley, of Magdalen College, in their endeavour to resuscitate some of the very best carols, and their collection (published in cheap form by Novello & Co.) has led, said the Professor, to the increased popularity of carol-singing year by year. As to the history of the carol, he said it was, of course, one species of folk-song. The illustrations to the lecture were nicely rendered by a small choir from the Choral Society, under Dr. Allen's able direction, and included a specimen, in two parts only, from the Cowley Carol Book (14th century), another from the collection by Fuller Maitland and W. S. Rockstro (15th century), gradually coming nearer home to a carol by the present Dean of Christchurch, Dr. Strong, 'In the deep mid-winter,' which appears in the new 'Oxford hymn book,' and which the Professor said was not a mere hymn-tune, as many so-called carols were, but contained the true ring of the ancient carol.

The Sunday evening concerts at Balliol College have been continued during the term as usual, under the able direction of Dr. Walker.

SHEFFIELD AND DISTRICT.

PERFORMANCE OF LISZT'S 'ST. ELIZABETH.'

Performances of Liszt's oratorio 'St. Elizabeth' are so rare that especial interest centred in a revival of the beautiful and picturesque work by the Sheffield Amateur Musical Society on December 9. The record of previous performances in England, dating from the first—under Sir A. C. Mackenzie, at St. James's Hall, London, in 1886, when Liszt was present—include those at the Crystal Palace, 1886; Bishop Auckland, 1886; Liverpool, 1894; Newcastle, 1901; Birmingham, 1903; and February 17, 1910, at Manchester, under Dr. Richter.

If the strikingly picturesque performance at Sheffield under Mr. Henry J. Wood be the means of calling attention to this strangely neglected work, the enterprise of the Amateur Musical Society will not have been in vain. The choral portions are not difficult, but, as the event proved,

they can be made extremely effective. Though styled an oratorio, 'St. Elizabeth' has hardly anything in common with British notions of that form. Of so-called sacred music there is but little. Only the closing cathedral scene, containing the most imposing music in the work, the chorus of the Poor, and the duet following the Miracle of the Roses, can come under that category. The rest is secular cantata, with leanings towards early Wagnerian opera. The composer's extensive and ingenious use of leading motives knits the work into a more organized whole than otherwise would be the case, for the libretto is based upon the six scenes depicted in the famous frescoes at the Wartburg and, necessarily, its divisions are somewhat disconnected.

Mr. Wood reduced the oratorio to a trifle over two hours in duration by several judicious cuts. The orchestral 'March of crusaders,' with its choral pendant, is largely mere repetition, and can well be omitted; while the orchestral Interludium is not one of the strongest sections in the work. With these and a few other omissions the performance was brought within reasonable concert length. Mr. Wood's tempi were extremely fast in several numbers, and generally he aimed at a highly vitalised and dramatic interpretation which made the hearing of it very interesting. The chorus, though once or twice hampered by the speed, sang with splendid force and warm colouring in the later sections. Their tone-gradations covered a wide range, and they made the funeral march very impressive. Three thoroughly capable soloists—Miss Ada Forrest, Miss Ellen Beck and Mr. Wilfred Douthitt—and a brilliant orchestra, mainly local, completed the ensemble. Help was lent in the production by Mr. J. A. Rodgers, assistant-conductor, and Mr. J. W. Phillips, organist.

The second orchestral promenade concert, given on December 1, was styled a 'classical night.' Mozart's G minor Symphony, Beethoven's 'Leonora' Overture (No. 3), and Mendelssohn's Violin concerto were the chief works. They were played smartly and with fine tone and clean ensemble by the orchestra, who also proved the excellence of their string tone in Bach's 'Brandenburg' Concerto (No. 3), and their all-round merit in the 'Tannhäuser' overture and smaller pieces. In the concerto, Miss Ivonne Astruc made a marked impression. Her tone is surprisingly rich, and she phrases so beautifully and has so neat a technique that she stirred the audience to enthusiasm. Miss Gertrude Haworth gave an artistic and very intelligent performance of Mozart's 'Non più di fiori,' and other songs.

The Philharmonic Probationary Orchestra is progressing so much that at their opening concert they essayed Beethoven's Symphony (No. 1) under Mr. J. H. Parkes. They played it with intelligence and care, and were nearly as good in some movements from Tchaikovsky's 'Casse Noisette' Suite.

The Senior Philharmonic Orchestra gave further evidence of steady progress at the opening concert of their season. Mr. Parkes directed capable performances of Mozart's 'Jupiter' symphony, Tchaikovsky's 'Capriccio Italien,' and other pieces.

Another flourishing orchestral body is the Amateur Instrumental Society, which Mr. J. Duffell directs. A well-prepared performance of Mendelssohn's 'Italian' symphony was the chief feature of their winter concert.

The Sharrow Choral and Orchestral Society is an earnest little organization, well trained by Mr. O. C. Owrid. There was much to commend at their opening concert, at which they gave Parry's 'Ode on St. Cecilia's Day' and Mendelssohn's 'Athaliae.'

Among other interesting concerts of a busy month may be mentioned those of the Sheffield Choral Union ('Judas Maccabæus,' conductor Mr. H. Reynolds), the Rotherham Choral Society (Mr. Thomas Brameld), the St. Oswald's Musical Society (Mr. J. C. Simon) and the Norton Lees Choral Society (MacCunn's 'Lay of the last minstrel'). A well-rehearsed and very creditable performance of 'King Olaf' by the Victoria Hall Society, under Mr. H. C. Jackson, is also to be recorded.

A large number of 'Messiah' performances, headed by the annual one given by the Sheffield Musical Union under Dr. Coward, have, as usual, characterized the closing days of December.

YORKSHIRE.

LEEDS.

On November 3, at the first of the Leeds Philharmonic concerts, Dr. Richter conducted the Choral symphony, together with a series of extracts from 'Parsifal', of which the Grail scene was the most important. The reading of the symphony was marked by his accustomed dignity, and if the Scherzo lost something in brilliance, it seemed more in keeping with the general character of the great work. The soloists were the Hon. Mrs. Julian Clifford, Miss Dewhurst, Mr. Brearley and Mr. Marsden Williams, and the last-named artist's reading of the baritone recitative deserves a word of especial praise. Three of the excellent Municipal Orchestral Concerts—now 'municipal' only in name—have to be chronicled. That their educational side is not neglected is shown by the fact that at these three concerts Beethoven's three 'Leonora' overtures have been performed in turn, affording a most interesting opportunity of comparison. The symphonies presented have been Beethoven's 'Pastoral' (November 26), Brahms in D (December 3), and Tchaikovsky in E minor (December 17). Mr. E. L. Bainton conducted his 'four dances,' which are good as music, but have hardly sufficiently marked characteristic rhythms to answer to their names. Mr. Baynton Power played the solo in Saint-Saëns's brilliant 'Africa' fantasia with great facility and sparkle, and Mr. Nathan introduced the Adagio and Finale of Brahms's Violin concerto. Tchaikovsky's 'Romeo and Juliet' fantasia was one of the less familiar features of the concerts, in which the orchestra, under Mr. Fricker, showed its all-round efficiency. A series of preparatory lectures on the programmes, given by local musicians before the concerts, are proving, to students and others, a help to their enjoyment. On November 30, the Leeds Choral Union, under Dr. Coward, gave the 'Samson and Delilah' of Saint-Saëns. Miss Delys Jones sang the part of Delilah with good effect, and was ably seconded by the tenor, Mr. Henry Brearley, while the choir sang with their accustomed power. Among the choral performances must be reckoned an admirable one of Brahms's 'German Requiem,' at the Parish Church, on December 2. Dr. Bairstow conducted, his assistant, Mr. Bullock, played the organ with much judgment, and the addition of kettledrums added greatly to the characteristic effect of the music. The baritone solo was artistically sung by Mr. Browning, the principal bass of the choir, and though the soprano air lost a good deal by being entrusted to four choirboys, they sang it with remarkable unanimity. The choral singing was altogether excellent, and the work made a great impression, its solemnity and its deep emotion being strongly felt.

If choral and orchestral concerts are somewhat at a discount at Leeds just now, we are having more chamber concerts than usual, though, as is commonly the case, they seem to appeal to only a very limited section of the musical community. On December 6, the Leeds Trio (Messrs. Cohen, Schott, and Herbert Johnson) made their first appearance under that title, and played with an ensemble that indicated very careful preparation. Volkmann's powerful but comparatively little-known Pianoforte trio in B flat minor, and César Franck's equally unfamiliar Trio in F sharp minor, both works of very great interest. On the following evening, at the Leeds Bohemian concert, Reger's strange String quartet in D minor had, as an effective set-off, Schubert's great work in G (Op. 161), which received a very efficient interpretation from Messrs. Elliott, Wright, Moxon, and Drake. On December 14, the Rasch Quartet concert included a String quartet by Pöggendorf (Op. 3) and Arensky's Pianoforte quintet in D (Op. 51), with Mr. Percy Richardson as the pianist. The ensemble was excellent throughout. On November 28, Messrs. Rasch, Giessing, and Lloyd Hartley, with the help of Mrs. Albert Josephy as vocalist, gave a concert at which pianoforte trios by Tchaikovsky and Sinding were introduced, and on December 5, Miss Ella Child gave a pianoforte recital at which she played in brilliant style pieces by Debussy and some earlier French composers, and introduced, with the assistance of Miss Alice Simpkin, Busoni's second Sonata for pianoforte and violin. Recitals by Miss Lilian Prust (November 21) and Miss Brooke (December 5) also call for mention, as

does a very successful concert given by Miss Agnes Nicholls, on December 12, in aid of a local charity. At the concert of the Leeds Symphony Society, an amateur organization, on December 13, Mr. Grimshaw conducted a Haydn symphony, and some music of lighter character; and on the same evening Zimbalist, with Mr. Charlton Keith as pianist, gave a violin recital at one of Messrs. Haddock's Musical Evenings.

BRADFORD.

At the Bradford subscription concert, on December 9, Gerardy appeared in a Haydn Violoncello concerto in D, or at least in two movements thereof, for, to shorten the programme, the Finale was omitted. The symphony was Schubert's 'Unfinished' which, strange as it may appear, does not seem to have been heard at these concerts for something like twenty years, and was finely played by the Halle Orchestra under Dr. Richter, while among the most brilliant performances were those of a Suite for strings by Bach and the 'Academic overture' of Brahms. On November 25, the Festival Choral Society, under Dr. Cowen, gave a performance of 'Elijah' that had all-round merit, the soloists being Miss Esta D'Argo, Miss Lucy Nuttall, Mr. Brearley and Mr. Herbert Brown. The concert of the Bradford Permanent Orchestra, on December 10, was conducted by Mr. Fricker, who took the place of Mr. Allen Gill and gave excellent performances of Tchaikovsky's fourth Symphony (omitting the first movement), and the 'Oberon' and 'Leonora' (III.) overtures. Miss Mabel Manson and Mr. Elstun were vocalists of more than average distinction. Some concerts promoted by the Bradford Arts Club deserve mention. On November 23, a programme of modern French music was undertaken by Madame Barbier, and on December 5 the Rawdon Briggs Quartet gave a second chamber concert.

OTHER TOWNS.

At Wakefield, chamber music has been for many years past represented chiefly by the concerts promoted by two Wakefield ladies, the Misses Clarkson, and on December 8 they celebrated the completion of twenty-five years' work by an invitation concert, at which Miss Agnes Nicholls, with Mr. Harty at the pianoforte, sang a number of highly interesting songs, and Miss Kathleen Chabot gave an artistic and sensitive reading of Schumann's G minor Sonata, with other works. The programme contained, in a list of musicians who have appeared at the concerts, a striking evidence of the high standard which they have upheld, and it is satisfactory to note that the interest felt in them shows no sign of falling off.

In the City of York the Symphony Orchestra, under Mr. Noble's direction, gave a concert on November 28, the programme of which included Mr. Edward German's 'Welsh Rhapsody,' written for Cardiff in 1904, and on December 5 the York Musical Society, also conducted by Mr. Noble, gave two delightful works of old time, Handel's 'Acis and Galatea' and Bach's 'Sleepers, wake.' Save that a little more vivacity would have suited Handel's Masque, the performance was worthy of the society. The soloists—Miss Norah Newport, Mr. Brearley, and Mr. Higley—were all most efficient, and Mr. Higley's genial impersonation of 'the giant Polypheme' was quite in accord with the character of the work. A recital given on November 30 by Miss Florence Taylor, a highly promising young vocalist, deserves a passing notice.

At Hull, on November 22, the Vocal Society, of which Dr. G. H. Smith is the conductor, gave an excellent choral performance of Sullivan's 'Martyr of Antioch,' followed by a miscellaneous assortment of pieces by the same composer. The soloists, Miss Evans Williams, Miss Mostyn, Mr. Cheetham and Mr. Lycett, were generally efficient. On December 2 the Hull Philharmonic Society, under Mr. J. W. Hudson, gave Tchaikovsky's E minor Symphony, together with Schumann's 'Genoveva' overture and Elgar's 'Wand of Youth' suite. Miss Alice Verlet was the vocalist. At an afternoon service in Ripon Cathedral, on December 4, Schumann's 'Requiem' was given, under the direction of the organist, Mr. C. H. Moody, and the occurrence is of sufficient rarity to deserve notice. The Ripon Choral Society, on December 13, gave Dvůřák's 'Spectre's Bride,'

also under Mr. Moody's conductorship. Miss Maud Wilby was the soprano, Mr. F. Mullings the tenor, and, in the absence of the baritone, Mr. Moody showed his versatility by singing the Narrator's part.

The Halifax Choral Society is, in the absence of its conductor, Mr. English, under the temporary charge of Mr. Fricker, who conducted on November 24 a most spirited and finished performance of Elgar's 'King Olaf,' as well as of the 'Cockaigne' overture and the 'Bavarian Highlands' suite. The choir has seldom, if ever, sung with such freedom and precision, and the difficult music of Olaf had just the right sense of breeziness and force. The soloists were Miss Evans-Williams, Mr. William Green, and Mr. Peter Dawson. On November 29 the Morley Choral Society, which is also under Mr. Fricker, gave Handel's 'Samson,' and on the same date Van Bree's 'St. Cecilia's Day' was given by the Keighley Musical Union, under Mr. R. H. Moore's conductorship. On December 6 the Huddersfield Glee and Madrigal Society gave a programme of choral music under Mr. J. W. Armitage's direction, the choir singing old and new compositions with good effect. Mr. Fricker contributed some organ solos.

Foreign Notes.

AACHEN (AIX-LA-CHAPELLE).

Otto Taubmann's 'Deutsche Messe' was recently performed for the first time in Aix-la-Chapelle, under the direction of Professor Schwickerath. The work, which is considered by many prominent German critics to be the finest achievement in this branch of composition since Brahms's 'German Requiem,' made a deep impression.

ANTWERP.

At the first of the Nouveaux concerts (conductor, M. Mortelmans) the second act of Wagner's 'Parsifal' was heard for the first time with the greatest interest. At a concert of the Société de Zoologie the highly gifted young English violinist, Miss May Harrison, gave a fine performance of Glazounoff's Violin concerto, and Rimsky-Korsakoff's original 'orchestral fairy-tale,' entitled 'Le Chat,' was played for the first time.

BERLIN.

The programme of the second Symphony concert of the Berliner Konzertverein was mainly devoted to works by Bohemian composers. Under the conductorship of Herr Joseph Strinsky, Dvorák's beautiful Symphony in D minor and Smetana's symphonic poem 'Vysehrad' were heard to great advantage. The vocalist of the occasion, Frau Schmitz-Schweicker, sang Mahler's 'Kinder-Totenlieder' with orchestra. At the third Gesellschaftskonzert, given by the Sternsche Gesangverein, Mozart's 'Requiem' was performed, being preceded by the first production of Alphons Diepenbrock's 'Te Deum.' At a concert given by the conductor, Herr Ferdinand Kauffmann, a Symphonic Fantasy for orchestra, male chorus, and tenor solo, by Volkmar Andrea, proved of considerable interest. On the 'Totensonntag' (November 20) the Singakademie (conductor, Professor Georg Schumann) gave excellent performances of Bach's cantata 'Wachet auf' and Sgambati's 'Requiem.' The latter work again made a deep impression by reason of its beauty and richness of expression. A Motet by Grabert, Wilhelm Berger's chorus 'Charfreitag,' Hans Pfitzner's 'Colombus,' the interesting Motet 'Mein Odem ist schwach,' by Max Reger, and scenes from Wagner's 'Parsifal' constituted the programme of the 'Busstagskonzert' given by the Königlicher Opernchor (conductor, Professor Hugo Rüdel) in the newly rebuilt Royal Opera House. At the second concert of the Philharmonischer Chor (conductor, Professor Siegfried Ochs), Max Reger's setting for chorus, orchestra, and organ of the 100th Psalm was performed for the first time in Berlin. It gave rise to great difference of opinion, and was hissed at loudly from one section of the audience as it was applauded by the other. At the second symphony concert of the Blüthner-Orchestra, on November 21, Herr Siegmund von Hausegger

introduced Walter Braunfels's interesting Symphonic variations on an old French children's tune, and Friedrich Klose's finely scored 'Elfenreigen.' Many interesting chamber music compositions have recently been heard on different occasions, including Hugo Kaun's Pianoforte trio (Op. 32), a Pianoforte quintet in E flat by Ludwig Thuille, Edgar Stillman-Kelley's String quartet (Op. 25), a Sonata in E minor (Op. 114) by Phillip Scharwenka, a String quartet by Alexander von Zemlinsky, Bernhard Sekles's 'Divertimento,' and Cyril Scott's String quartet (Op. 31). In giving a recital at the Musikhistorische Institute, Herr George Walter submitted an interesting selection of old vocal compositions by Monteverde, Caccini, Cesti, Caldara, Morley, Byrd and Purcell. On November 26 the opera 'Abbé Mouret,' composed by Dr. Max von Oberleithner to the libretto by Adalbert von Goldschmidt (an adaptation from one of Emil Zola's novels), was produced at the Komische Oper.

BERNE.

Hans Huber's Symphony (Op. 118), Chausson's Poème for violin and orchestra (soloist, Herr Fritz Hirt), and César Franck's 'Les Éolides,' were among the interesting novelties recently performed at the Subscription Symphony Concerts.

BOLOGNA.

At the Teatro Comunale the three-act opera 'Semirama,' by Ottorino Respighi, was recently produced with great success. The Italian critics are generally enthusiastic about the new work, which, though original in invention, is said to be considerably influenced by Richard Strauss.

BONN.

At the first concert given by the Neue Musikalische Gesellschaft, whose aim is to perform rarely-heard or unpublished works by ancient and modern composers, Spohr's Andante for violin and harp, songs by Fritz Fleck, a hitherto unknown String trio in B minor by Haydn, and six unpublished Menuets for two violins and violoncello, by Beethoven, were heard with much interest.

BREMEN.

Under the conductorship of Professor Noessler, Ermanno Wolf-Ferrari's 'Talitha Kumi, die Tochter des Jairus' was lately produced. The new work, termed by the composer 'ein geistliches Mysterium,' made a favourable impression. The composition proved equally interesting as regards both form and invention.

BRESLAU.

At the first Symphony concert, given by the Orchester-verein (conductor, Professor Dohrn), Frederic Delius's orchestral rhapsody 'Brigg Fair' was heard with considerable interest. Max Reger's 'Symphonic prologue to a tragedy' was heard for the first time, without unanimous approval.

BRUSSELS.

César Franck's symphonic poem, 'Le chasseur maudit,' and Vincent d'Indy's orchestral legend, 'Sauge fleurie' figured in the programme of the first concert populaire. The Société J. S. Bach gave the first concert this season on December 4. Excellent performances were given of the cantatas 'Ich bin ein guter Hirt' and 'Der Sire zwischen Phöbus und Pan.'

CREFELD.

On November 20, Edgar Tinel's latest work, the dramatic legend 'Katharina,' was given for the first time in Germany, under the conductorship of Professor Müller-Reuter. The occasion formed quite an important musical event, and its success led to a repeat performance. The recent performance of Elgar's Symphony by Herr Müller-Reuter's orchestra, under the composer's baton, is referred to on page 17.

DORTMUND.

The leading personality in Dortmund's musical life, Herr Hüttner, recently celebrated the twenty-fifth anniversary of his appointment as conductor of the Philharmonische Orchestra. At the first symphony concert he was presented with an album containing portraits, with autograph dedication of famous musicians.

DRESDEN.

On November 12, Karl von Kaskel's two-act comic opera, 'Der Gefangene der Zarin,' to the libretto by Rudolph Lothar, was produced with success at the Royal Opera House. The music is well written and melodious. Schubert's beautiful and rarely heard fifth Symphony in D major figured in the programme of the first concert of the Mozart Verein.

FRANKFURT-ON-THE-MAIN.

The name of Frederick Delius has been much in evidence here lately. 'Sea-drift' and 'Brigg Fair' have been performed for the first time, the former by the Rühliche Gesangverein, under Herr Carl Schuricht, and the latter at the first symphony concert in the Opera House, under Dr. Rottenberg. At the Friday concerts of the Museum-gesellschaft, first performances have been given of Strässer's second Symphony and Rachmaninoff's third Pianoforte concerto, of which the solo part was finely played by the composer. — Sinding's rarely-heard D minor Symphony was greatly appreciated on its recent revival at the same institution.

THE HAGUE.

The excellent violoncellist, M. van Isterdaal, is giving an interesting series of sonata recitals. At the second of these, on December 7, he performed a Sonata by Mr. Donald Francis Tovey, and Louis Delune's second Sonata (Op. 21).

HAMBURG.

Professor Granville Bantock's overture 'The Pierrot of the Minute' was performed for the first time in Hamburg, at one of the symphony concerts conducted by Herr José Eibenschütz. The first concert of the Bandler Quartet was devoted to compositions by Max Reger, who himself took the pianoforte part in his new Pianoforte quartet in D minor. The concert terminated with a fine rendering of the String quartet in E flat, Op. 109.

JENA.

The two-hundredth anniversary of the birth of Wilhelm Friedemann Bach (November 22) was commemorated with a performance of his Symphony in D minor at the first Academic Concert. On the same occasion, Dittersdorf's very rarely-heard third characteristic symphony 'Die Verwandlung Actæons in einen Hirsch' (after Ovid's Metamorphoses) was given.

LANDAU.

The Musikverein celebrated the fiftieth anniversary of its inauguration with a very good performance of Liszt's 'Die heilige Elisabeth.'

LEIPSC.

At the first concert of the Bach-Verein, Handel's oratorio 'Belsazar' was performed for the first time in Leipzig, and aroused great interest. — The Kiedel-Verein gave an efficient performance of Berlioz's 'Requiem.' — At the third Philharmonic concert (conductor, Herr Winderstein), Karl Bleyle's Violoncello concerto was played for the first time by Herr Karl Kiefer. At the fourth concert, Felix Woyrsch's Oratorien-Mysterium 'Totentanz' proved very impressive. — The name of Bruckner has been much to the fore. His second Symphony in C minor was played at the second concert of the Musikalische Gesellschaft (conductor, Dr. Georg Gohler), and a memorable performance of his fifth Symphony in B flat was given under the baton of Professor Nikisch at the seventh Gewandhaus concert. Bruckner's only chamber music composition, the String quintet in F minor, aroused great interest on its recent first performance at a 'Kammermusik' at the Gewandhaus.

LYONS.

Camille d'Erlanger's opera 'Aphrodite' was recently performed for the first time at the Grand Theatre. The work was brilliantly staged and well received, the choral portions finding special favour. At the second concert of the Société des Grands Concerts, the conductor, M. Witkowski, introduced Debussy's 'Danses de Printemps,' which were rather coldly received.

MILAN.

The coming Operastagione at the Scala Theatre promises to be interesting. The performances will open with Wagner's 'Siegfried,' which will be followed by Verdi's 'Simon Boccanegra' and Cimarosa's 'Il Matrimonio segreto.' Dukas's opera, 'Ariane et Barbe-Bleu,' will be produced. There is also to be a revival of Puccini's 'Saffo.' Thereupon will follow the first performance in Italy of Richard Strauss's 'Il Cavaliere della rosa.' A new opera, 'Fior di Neve,' by Lorenzo Filiasi, is also to be produced.

MOSCOW.

In commemoration of the fifteenth anniversary of Professor Arthur Nikisch's first appearance as conductor in Russia, the Kussewitzky concert committee arranged an extra concert to be given under his direction. The programme was entirely devoted to compositions by Tchaikovsky, and included the Symphonie Pathétique. Herr Nikisch, who in Russia is considered unrivalled as an interpreter of Tchaikovsky's music, received tremendous ovations. Addresses, laurels and valuable gifts were sent from all parts of Russia. No foreign artist has probably ever been accorded such a tribute of admiration in that country.

MUNICH.

At the Court Opera the first performance of Bittner's opera 'Der Musikant' took place recently under the direction of Herr Felix Mottl. The opinion was again expressed that the opera is the product of a genuine artistic mind and temperament.

NÜRNBERG.

Two new Symphonies, viz., Hermann Zilcher's in A major and Bernhard Tittel's in D minor, were recently produced. — The first performance in Nürnberg of Otto Taubmann's Deutsche Messe was a great artistic success.

PARIS.

On November 30, the opera 'Macbeth,' by the Swiss composer Ernest Bloch, was produced at the Opéra Comique. The music is said to be very modern in style and to show the influence of Strauss and Debussy. — A new operetta, 'Claudine,' by Rodolphe Berger, was produced, with success, at the Théâtre du Moulin-Rouge. — At the Apollo Theatre, Leoncavallo's three-act operetta 'Malbrook s'en va-t-en guerre' was much appreciated on its recent first performance. The composer makes extensive use of the tune 'For he's a jolly good fellow.' — 'La nuit,' a new work by Saint-Saëns for female chorus, soprano solo and orchestra, was produced at the first Conservatoire concert on November 27. — George Enesco's Symphonie concertante was produced at the Colonne Concert on December 4. On the same day, Sibelius's symphonic poem 'The swan of Tuonela,' and an interesting Concertstück for pianoforte and orchestra by Jan Brandts-Buys, were played for the first time in France at the Sechiari Concert in the Théâtre Marigny.

ST. PETERSBURG.

The Siloti Concert on November 26 was mostly devoted to works by Gabriel Fauré. Under the composer's own baton, the orchestral Suites 'Pelléas et Mélisande' and 'Shylock' proved very attractive. The following evening a chamber music concert was given, with a programme that included the second String quartet and the beautiful Pianoforte quintet.

ZÜRICH.

The opera 'Die Sennen' (Les Armaillis), by Gustave Doret and Debussy's 'Der verlorene Sohn' (l'Enfant prodigue) were recently given at the Municipal Theatre for the first time in the German language.

The balance sheet of the Hallé Orchestra Pension Fund has been issued. During the year ending September 30 the capital increased by £744 17s. 2d. to £7,190 17s. 1d. Eight new members were admitted, bringing the total to ninety-two. Three are receiving pensions of £20 and two of £21.

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As briefly announced in our December issue, the Crystal Palace Choral Festival of the Nonconformist Choir Union will be held this year on July 1. The syllabus is now ready, and may be obtained on application to the Secretary, 24, Wallingford Avenue, St. Quintin Park, London, W. The conductor, Mr. F. Idle, and the committee have compiled an excellent programme for the book of music, which is being prepared by Messrs. Novello & Co., and will be ready for distribution by the 20th inst. Choral competitions for Free Church choirs will be held, and Dr. G. F. Huntley will adjudicate. The solo competitions are to be continued, at which Mr. Dan Price will adjudicate. Miss Carrie Tubb is the vocalist for the festival, Mr. J. A. Meale, of Hull, festival organist, Mr. E. Barson, recital organist.

At the conclusion of the Christmas term of the Royal College of Music, on December 17, the following awards were made: Council Exhibitions—Singing, Ada D. Soutar, £7; Lillie D. Chipp, £7; Bessie Jones, £9. Pianoforte, Emmie Gregory, £9. Violin, Evelyn M. Pickup, £9; Nora Ford, £9. The annual amount (£13), bequeathed by the late Edwin S. Dove for pupils who have distinguished themselves, was awarded to Philip Levine (scholar); the Leo Stern memorial gift for a violoncellist (£5 5s.) to Timothy Toomey (scholar); the Lesley Alexander gift (£21) to Maurice Sæster (violoncello); and the Manns memorial prize (£4 10s.) to Edward G. Toye (composition scholar).

On December 4, at the invitation of the Rev. Joseph Prestwich (visiting chaplain to H.M. Prisons), Miss Gertrude Haworth, the well-known contralto, visited Preston gaol and sang three sacred solos at the afternoon service. Some weeks previously Miss Haworth also visited Strangeways gaol, where she sang to about a thousand prisoners.

On Thursday morning (15th ultimo), in the Princess Hall, Ladies' College, Cheltenham, in the presence of the staff and pupils of the College, Dr. Janet Salsbury, of the College music staff, was presented with the robes of Doctor of Music (Durham), and two full orchestral scores subscribed for by her colleagues and many of her pupils.

The great Spring festival of the London Sunday School Choir will be held at the Royal Albert Hall on Saturday, February 11, when the choir and orchestra of 1,200 performers, conducted by Mr. Wm. Whiteman, will be assisted by Madame Ada Crossley and Mr. Plunket Greene as soloists.

Verdi's 'Requiem' will be performed at Queen's Hall, on January 24, by the Brighton Festival Chorus and Orchestra, conducted by Mr. Joseph Sainton, in aid of the Prince Francis of Teck Middlesex Hospital Memorial Fund.

Messrs. William E. Hill & Sons, 140, New Bond Street, London, W., have been appointed violin and bow manufacturers to His Majesty King George V.

Mr. Albert Orton has been appointed conductor of the St. Michael's Church Musical Society, Ditton, West Liverpool.

Mr. C. Bechstein has had the honour of being appointed pianoforte manufacturer to His Majesty King George V.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

ASH-NEXT-WICH.—Spohr's 'Last Judgment' was performed at the Parish Church on December 6. The soloists were Madame Lily Jönsson, Miss Marion Pilcher, Mr. Geo. de Orfe, and Mr. Edward Lidbury. The orchestra and choir numbered fifty performers, Miss Rae presiding at the pianoforte and Mr. A. H. Reeve at the organ. Mr. I. A. Bailey, organist and choirmaster of the church, conducted the performance, which reached a level not often attained by a village choir.

BARKING.—A highly successful concert, in the form of a performance of 'The Messiah,' was given by the Barking Choral Society at the Baths on December 15, under

Mr. Stanley Attwood's direction. The soloists were Miss Edith Hays, Madame Ethel Dyer, Mr. Leo Darnton and Mr. A. Medcalf.

BATLEY.—The performance of 'Elijah,' given by the Choral Society on December 6, was a great success. The choir of 120 voices sang with enthusiasm, alertness and good tone, and were assisted by an efficient small orchestra. The principals were Madame Bell, Miss Elsie Bradley, Mr. Fred Fallas and Mr. Jackson Potter. Mr. J. Fearnley conducted.

BERKHAMSTED.—The annual concert took place in the new Assembly Hall on December 10. The chief musical feature was a performance of Stanford's 'The Revenge.' In honour of the retiring headmaster, the Very Rev. Dr. T. C. Fry, a specially-composed choral ode 'Ave atque vale,' by Mr. J. T. Bavin, musical director of the School, was performed, and complimentary addresses were read.

BIRKENHEAD.—On November 24, at the Town Hall, the Birkenhead Glee and Madrigal Society gave their first concert of the season. Part-songs and choruses by Mendelssohn, Brahms, Schumann, Wagner, &c., were sung with artistic effect under the direction of Mr. J. C. Clarke. The soloists were Miss Alice Baxter, Mr. Frank Dickenson and Mr. Sidney Brooks (violoncello).

BISHOP AUCLAND.—The 'Messiah' (Proust's edition) was performed by the Musical Society at their first concert, which took place on December 14. The high standard of this Society's singing, for which credit is due to their conductor, Mr. Kilburn, was fully sustained. The soloists were Miss Laura Evans-Williams, Miss Florence Taylor, Mr. Frank Mullings, and Mr. Charlesworth. A small band assisted with the accompaniments.

BLACKBURN.—The Ladies' Choir, conducted by Mr. F. Duckworth, gave a concert with a miscellaneous programme on December 8. Among the choral works performed, Vaughan Williams's 'Sound sleep' and Arthur Foote's 'Into the silent land' and 'The green of spring' deserve mention for the excellence of their interpretation. Solos were given by Miss Minnie Grime (soprano), Mr. Arthur Rawstron (bass) and Miss Ivy Angove (violin).

BRIGG.—The Brigg Philharmonic Society held their first concert in the Exchange Hall on November 29, under the direction of Mr. W. E. Rowbottom. The principal work performed was Sterndale Bennett's 'The May Queen,' in which the solo parts were undertaken by Miss Barwell Holbrook, Madame Hilda Petty, Mr. Gervase Elwes and Mr. Neville Campkin. A professional orchestra assisted. Violoncello solos were played by the Rev. Dudley Cary Elwes.

CAMBERLEY.—Niels W. Gade's cantata 'The Crusaders' was given for the first time by the Yorktown and Camberley Choral Society at their first concert of the season at Camberley on December 7. The solos were rendered most capably by Miss Daisy Cook, Mr. Abel Starkey, and Mr. Walter Dodds. The singing of the choir throughout reached a high standard, in spite of paucity of voices; the sopranos especially were conspicuous for their pleasant tone. The orchestra, led by Mr. Connor, bandmaster at the Royal Military College, Camberley, supplied accompaniments efficiently. The conductor was Mr. J. Spyer.

CARLISLE.—The choir of Fisher Street Presbyterian Church gave a performance of Mendelssohn's 'Athalie' in the Church Hall on December 8. The singers were about forty in number, and were supported by a small string orchestra. Mr. A. J. Stewart, organist and choirmaster of the church, directed an interpretation that was notable for the fine tone and vitality of the singing. The work was new to Carlisle audiences, and was greatly appreciated by those present.

CHELMSFORD.—An interesting programme of choral music, which included a number of old sea-chanties arranged by Mr. Arthur Fagge, was efficiently carried out at the Corn Exchange on December 13, by Mr. F. R. Frye's new small Choral Society, which replaces his larger Musical Society, abandoned after twenty-eight years' existence.

CHICHESTER.—A fine performance of Handel's 'Samson' was given by the Musical Society at their 65th concert on December 5. The large audience was roused to enthusiasm both by the excellent singing of the choir—a well balanced

body of 130, whose precision and brightness of tone were remarkable—and by the artistic performances of the soloists: Miss Emily Breare, Miss Florence Taylor, Mr. Frank Mullings and Mr. Joseph Ireland. An efficient band of about thirty, led by Mr. A. Burnett, played effectively and neatly. Dr. Read conducted.

CHRISTCHURCH (NEW ZEALAND).—The chief work on the programme brought forward by the Musical Union for their concert, on October 18, was Frederic Cowen's 'John Gilpin,' the difficulties of which the choir efficiently mastered. The orchestra played a number of pieces, among which Edward German's 'As you like it' incidental music gave them their best opportunity. Miss Winnie Nixon sang Goring Thomas's 'A summer night,' and Mr. Sidney Williamson Beethoven's 'Adelaide.' Dr. Bradshaw conducted.

CLITHEROE.—On December 7 the Parish Church Choral and Orchestral Society, which is in its second season and is about a hundred strong, gave a capital performance of Coleridge-Taylor's 'Hiawatha's Wedding-feast.' The tenor soloist was Mr. Archie Taylor. The miscellaneous second part of the programme included Fanning's 'Moonlight,' Macfarren's 'You stole my love,' and Fanning's 'The miller's wooing.' Mr. H. B. Shaw conducted.

COLCHESTER.—In connection with the dedication of improvements in the chancel of St. Nicholas Church on December 1, a performance of Gaul's 'The Holy City' was given, under the direction of Mr. R. Morland Dale. The solo music was given by members of the choir and organ accompaniments were played by Mr. J. A. Tatam, organist of the church.

CRANLEIGH.—At the school concert on Wednesday, December 7, excellent performances of the 'Death of Minnehaha,' by Coleridge-Taylor, and 'Sound sleep,' by Vaughan Williams, were obtained by the School choir. A small but efficient orchestra, mostly strings, led by Mr. W. A. Boxall, and consisting of friends in the neighbourhood, did good service in the accompaniments and performed some orchestral pieces. Mr. R. Harris conducted.

DOWNHAM MARKET.—On Wednesday, December 7, the Choral Society of about fifty voices, assisted by a small efficient orchestra, performed Van Bree's 'St. Cecilia's Day.' The soprano soloist was Miss Florence Macnaughten. The second part of the programme was miscellaneous, the most important items being Dr. Coward's choral ballad 'Tubal Cain' and Mozart's overture to 'Figaro.' Miss Vera Ellis, leader of the orchestra, played violin solos. The conductor was Mr. E. Harold Melling.

DRIFFIELD.—The Choral Society gave an excellent performance of the 'Messiah' at their 'Christmas' concert, given on December 6 in the Temperance Hall, under the direction of Mr. W. G. Peake. The choir, which was augmented for the occasion, displayed considerable richness of tone, and sang with precision. The principals were Miss Mary Lund, Madame Amy Dewhurst, Mr. Malcolm Boyle, and Mr. Llewellyn Roberts.

DURHAM.—The Musical Society gave their first concert of the season on November 25, with Mr. Coleridge-Taylor's 'The Death of Minnehaha' and Sterndale Bennett's 'The May Queen' as the chief features of the programme. Under the direction of Minor Canon Culley the choir lived up to their high reputation. The soloists were Miss Gertrude Walton, Miss Emily Smith, Mr. Edwin Morgan, and Mr. Llewellyn Roberts. The separate orchestral number was Mozart's G minor Symphony. — On December 11, the Wesleyan choir of Mount Pleasant, Spennymoor, performed the whole of Handel's 'Messiah' in two services. The soloists were Madame Agnes Baines, Miss Elsie Bradley, Mr. D. Appleyard, and Mr. R. Wilson. Mr. T. Shields conducted. The performances were well attended.

FARNBOROUGH.—At their fifth concert, which took place in the Town Hall on November 23, the Choral Society gave a spirited interpretation of Elgar's 'The Banner of St. George.' The programme also included Mendelssohn's 'Lauda Sion.' An amateur orchestra played accompaniments, and was heard alone to great advantage in Beethoven's 'Prometheus' overture. The soprano soloist was Miss Ethel Dexter. Mr. George A. Stanton conducted.

GLOUCESTER.—The Choral Society gave a very fine interpretation of the first two parts of Coleridge-Taylor's setting of Longfellow's poem, 'Hiawatha's Wedding-feast' and 'The Death of Minnehaha' on December 13. The choral singing was among the best that has been heard from this Society for some seasons, and the band was excellent. The soloists were Miss Florence Macnaughten, Mr. Spencer Thomas and Mr. Dan Price. Dr. A. H. Brewer was the conductor.

GUERNSEY.—The first combined festival of surplised choirs (seven in number, forming an aggregate of 200 voices) was held on November 10, in the parish church of St. Peter Port. Mr. W. Crousaz was the organist, and Mr. J. Matthews, organist of St. Stephen's Church, the conductor. The anthem was Eaton Fanning's 'O how amiable.' The choral singing was considered the finest that has been heard in the town church for many years.

HAWARDEN.—The annual concert of the County School is always of considerable interest, because of its ambitious character. On November 30 the School Choir, in conjunction with the District Male-Voice Choir, gave an excellent performance of Cliffe's 'Ode to the North-east wind.' An orchestra with a nucleus of Hallé players did justice to the difficult orchestral parts. The School Choir also sang Elgar's three-part song 'The snow,' accompanied by the strings of the orchestra, with great effect. The Male-Voice Choir, apart from their share of Cliffe's work, gave a good account of themselves in W. Davies's 'Hymn to action.'

HAYWARD'S HEATH.—A very successful concert was given by the Musical Society before a large audience in the Public Hall on November 22. Elgar's 'Banner of St. George,' the chief work, was efficiently interpreted by the choir and orchestra of about sixty members. In the absence, through indisposition, of Mr. Reginald J. Beckett, the baton was wielded by Mr. A. W. Abdey. Miss Clara J. Lott was the accompanist.

HEREFORD.—At the Choral Society's concert on November 22, a varied programme included Parry's 'Ode to St. Cecilia's Day' and Elgar's 'From the Bavarian Highlands' as its chief features. The choir lived up to the high standard that Dr. Sinclair requires and obtains from those under his control. The orchestra played Grieg's 'Peer Gynt' Suite. Vocal items were contributed by Miss Nona Newport and Mr. W. R. Batey, and Mr. T. Henry Smith gave violin solos.

INVERCARGILL (NEW ZEALAND.)—The Musical Union gave their third and last concert of the season on October 11 in the Municipal Theatre, with an interesting programme entirely devoted to the works of Elgar. The chief feature was the choral and orchestral suite 'Scenes from the Bavarian Highlands.' The other choral works were the epilogue from 'The Banner of St. George,' 'O happy eyes,' 'Fly, singing bird,' 'The snow,' 'My love dwelt in a Northern land,' and 'Weary wind of the West.' Mr. C. Gray conducted the orchestra of twenty-three players and a choir, which was constituted as follows: 47 sopranos, 19 altos, 11 tenors, and 24 basses. The soloists were Miss McGruer and Mr. H. Richards.

LEAMINGTON.—An Elgar programme was chosen by the Madrigal Society for their concert, given on December 8 at the Winter Hall, in aid of the Hospital Saturday Committee Fund. 'The Black Knight' was the principal work, and was capably interpreted. Perhaps greater effect was secured in the unaccompanied numbers, such as 'Go, song of mine' and 'O happy eyes.' The programme also included the Epilogue from 'The Banner of St. George' and 'Stars of the summer night.' Mr. E. Roberts West conducted. In the place of Miss Marie Brema, still occupied in London with her Savoy productions, Miss Grainger-Kerr sang the 'Sea pictures.'

LEYBURN (WENSLEYDALE).—The combined choirs of Wensley and Leyburn churches gave their first concert on November 23 with great success. The choral numbers were the Gipsy chorus from 'The Bohemian girl,' Fanning's 'There is dew for the flow'ret,' and Garrett's 'O my love's like the red, red rose.' The orchestra played the Serenade from Elgar's 'The wand of youth.' Miscellaneous solo items were contributed by Mrs. Frederick Riddell, Mr. C. A. Flintoff and Mr. J. W. Cowper. Mr. Herbert E. Brooke conducted.

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LINCOLN.—On November 30 the Musical Society gave an excellent performance of Elgar's 'King Olaf,' which did complete justice to the dramatic opportunities of the work. Their treatment of 'The challenge of Thor,' 'A little bird in the air,' and 'The maidens' chorus' may be singled out for special praise. The soloists, Miss Euneta Truscott, Mr. Webster Millar and Mr. Joseph Lycett sang their music with artistic effect. In the second part of the programme Sir Frederick Bridge's 'Crossing the bar' was performed as a tribute to the memory of the late Dean Wickham. The orchestra, besides supplying the accompaniments, played Tchaikovsky's 'Casse-Noisette' Suite. Dr. G. J. Bennett conducted with his usual ability.

MIDDLESBROUGH.—The programme of the eighty-ninth concert of the Musical Union, held in the Town Hall on December 7, consisted of Elgar's 'The Black Knight' (for chorus and orchestra), and Bridge's 'Flag of England' (for soprano soloist, chorus and orchestra), in which Miss Alice Baxter ably sustained the solo part. The choir of over 200 members gave a splendid account of themselves in these two works, singing with confidence, and maintaining the high standard the patrons of these concerts are accustomed to. The orchestra of sixty players, mostly local amateurs, acquitted themselves with all credit in the orchestral accompaniments to these works and to Beethoven's 'Emperor' Concerto, in which the pianist was Miss Tina Lerner. Mr. Nicholas Kilburn conducted.

NEWPORT (MON.).—Mackenzie's 'Dream of Jubal' was the chief feature of the concert given by the Choral Society on November 24. It was evident that the conductor, Mr. Arthur E. Sims, had bestowed great pains in training the choir, and the choral portions of the cantata received an adequate and spirited rendering. The orchestra was hardly so satisfactory, owing to the fact that only one rehearsal was possible. Miss Mabel Manson (who replaced Miss Amy Evans at a few hours' notice) was excellent in the soprano solo music, and Mr. Henry Turpenney sang the 'Song of the sickle' very effectively. Mr. Charles Fry was once more the able exponent of the important recitations, and was also heard with effect in 'King Robert of Sicily,' with Mr. John E. West's music. The other soloists were Mr. W. G. Stokes and Mr. Humphrey Bishop.

NORTHAMPTON.—The Musical Society, under the direction of their enterprising conductor, Mr. C. J. King, gave an excellent performance of Elgar's 'The Dream of Gerontius' on December 15. The choral singers tackled the difficulties of such sections as the Demon choruses with great confidence and precision, and at other times did justice to the devotional meaning of the work. The part of Gerontius was interpreted in his well-known manner by Mr. Gervase Elwes. The other soloists were Miss Edith Miller and Mr. Pedro de Zuluetta. Boys from the London College of Choristers sang in the semi-chorus.

OSSETT (WEST RIDING).—The Choral Society opened its season, on November 22, with Stanford's 'The Revenge' and Hubert Bath's 'The wedding of Shon Maclean,' both of which they performed with excellent expression and choral effect. The soloists were Miss Lillie Wormald and Mr. Robert Burnett. Mr. Ben Whitworth conducted.

PAIGNTON.—At a concert given by the Paignton Choral Society on December 14, Brahms's 'Song of Destiny' and Mendelssohn's 'Loreley' were the chief features of the programme. The choir sang both works with due regard for their different characteristics as regards expression, and with commendable technique. The orchestra played Mozart's Symphony in E flat (K. 540), and solos were given by Miss Margaret Layton (vocalist), Miss Ruby Pike (violinist) and Mr. C. E. Pike (violinist). Mr. Wilfred Layton conducted.

PERTH (WESTERN AUSTRALIA).—The Philharmonic Society gave its second concert in His Majesty's Theatre on September 28, and achieved another distinct success. The work performed was Haydn's 'The Creation,' which had not been given in Perth for some ten years. The choruses were sung with great enthusiasm, and with a precision that gave evidence of very careful training. The most effective readings given were 'The heavens are telling,' 'Achieved is the glorious work' and 'Sing the Lord ye voices all.'

The soloists were Miss Minnie Waugh (soprano), Mr. Rhys Francis (tenor), and Mr. G. C. Hayward (bass). The orchestra, which had been carefully selected, did its work meritoriously, assisted by Miss Estelle Baird (pianoforte), and Mr. H. Hadwen-Chandler (organ). A large and brilliant audience was present, and was most encouraging in its appreciation of the work of the Society and its popular conductor, Mr. Herbert C. Goff. 'The Messiah' was chosen for performance at the Society's Christmas concert.

PLASMARL (SWANSEA).—Handel's 'Judas Maccabæus' was performed at Hermon Chapel on December 8 by the chapel choir, conducted by the veteran Mr. John Jones, and assisted by Mr. Willy Roberts's orchestra. Both choir and band acquitted themselves well. They were assisted also by the following artists: Miss Gertrude Reynolds, Miss M. L. Williams, Mr. Tom Bonnell and Mr. David Hughes.

REIGATE.—The Choral Society opened its season on December 8 with a successful performance of Sullivan's 'The Golden Legend' at the Public Hall. The choral singing showed the high qualities of expression and technical efficiency for which the conductor, Mr. Harold Macpherson, is responsible. The principals were Miss Gertrude Walton, Miss Muriel Mitchell, Mr. Samuel Masters, and Mr. Robin Overleigh.

REPTON.—The Repton School Musical Society gave their 138th concert—a 'Village concert'—on December 7. The chief feature of the programme was a selection from 'The Messiah,' in which the choruses were sung by a choir of men and boys, and the solo portions by Master Franklin and Mr. George Bryant (an old Reptonian). Cowen's ballad 'John Gilpin' was also performed. Mr. T. Price conducted.

RIPON.—An excellent performance of Schumann's rarely-heard 'Requiem' was given in the choir of the cathedral on Sunday afternoon, December 4, under the conductorship of Mr. C. H. Moody. Mr. W. E. Cave, pupil-assistant to Mr. Moody, played the organ accompaniments most artistically. The choir was filled to overflowing, and some hundreds were compelled to find seats in the nave.—The first concert of the Ripon Choral Society's twenty-sixth season took place on December 13 at the Victoria Opera House. The performance of Dvorak's 'Spectre's bride' was one of the best in the history of the Society. The choir sang superbly throughout, and the orchestral part was played with commendable finish by the Leeds Municipal Orchestra. Miss Maude Willby and Mr. Frank Mullings gave remarkably fine interpretations of solos and duets. The hon. conductor, Mr. C. H. Moody, sang the baritone music at short notice. A miscellaneous second part included Sibelius's 'Valse triste' and Gluck's 'Don Juan' ballet suite.

RUGBY.—At the concert given by the Philharmonic Society on November 17, a Wagner programme was carried out under the direction of Mr. Basil Johnson. The choir took part in excerpts from 'Parsifal,' 'The Flying Dutchman,' and 'Die Meistersinger,' and did their work efficiently. Mr. Harold Wilde sang the Preislid, which led into the choral finale from the last-mentioned work. The other soloists were Miss Margaret Layton, Mr. Jackson Potter and Mr. Charles Tree. On December 8 the same Society performed the 'Messiah,' which had not been heard in Rugby for several years. The feature of the solo music was the singing of Mr. Dan Price, whose efforts were well seconded by those of Miss Mary Fielding, Miss R. Clayton and Mr. Joseph Reed.

RYDE, I.W.—Beethoven's 'Hallelujah' and Schubert's 'Song of Miriam,' &c., were sung by the oratorio choir in St. John's church on December 1. The accompaniments were played by an orchestra, assisted by Miss Marguerite Watts at the organ, Mrs. G. W. Fellows, soprano soloist, and Mr. W. Brennan Smith, organist of the church, conducted.

ST. ALBANS.—The choral society and orchestra of the School of Music performed Mr. Coleridge-Taylor's 'The Death of Minnehaha' on December 13, under the direction of Mr. W. L. Lattman, principal of the School. The choral singing was, in the opinion of a local commentator, some of the best that has been heard in the city, and came as a revelation to many of the audience. Miss Viola Salvin and Mr. T. W. Holgate were the soloists. An efficient orchestra played the accompaniments, and contributed separately a Symphony by Haydn.

ST. LEONARDS.—On December 7, at the Church of St. John the Evangelist, the Choir and Musical Society sang Brahms's 'Requiem' for the fourth time. An impressive performance was conducted by the organist and choirmaster, Mr. Leonard O'Connor, to whom special praise is due for his untiring work in giving this great composition a worthy interpretation year by year. Miss Jenkins and Mr. Crouch were the soloists.

SCARBOROUGH.—The Philharmonic Society opened its concert on December 7 with a performance of Coleridge-Taylor's 'Bon-Bon Choral Suite,' a work which was new to Scarborough. The choir, which is admirably trained by Dr. Ely, was not slow to take advantage of the many opportunities afforded them in the work for artistic and cultured singing, the ladies especially distinguishing themselves in the fourth number, 'Love and Hymen.' The baritone soloist was Mr. George Uttley, who also sang Stanford's new 'Songs of the Fleet' extremely well. Mr. Johan Rasch played Max Bruch's G minor Concerto, and the orchestra played the first movement of the 'Eroica' Symphony. Room was also found on the programme for Dr. Charles Wood's striking 'Dirge for two veterans,' in which Mr. Uttley and the choir again distinguished themselves.

SEVENOAKS.—The Sevenoaks Choral and Orchestral Society's twenty-second concert was given in the Club Hall on December 6. An interesting programme was presented, which included Brahms's 'Song of Destiny,' Mendelssohn's 95th Psalm, and Beethoven's first Symphony. The orchestra of local players was assisted by several members of the New Symphony Orchestra. The choral singing earned universal admiration. The soloists were Miss Ena Meyer, Miss Vera Moore, and Mr. Herbert Grover. The conductor was Mr. W. A. Taylor.

SOUTHAMPTON.—An excellent performance of Haydn's 'The Creation' was given by the Philharmonic Society at the Hartley Hall on November 23, under the able and well-inspired direction of Mr. E. H. Moberley. The choruses were intelligently and expressively sung by the choir, whose efforts often reached the high standard of the solo singing contributed by Miss Agnes Coates, Mr. Frank Mullings and Mr. James Coleman.

SOUTHPORT.—The Choral Society, ably conducted by Mr. J. C. Clarke, gave a fine performance of 'Elijah,' on December 9, before an excellent attendance. The principals were Madame Sadler-Fogg, Miss Hilda Cragg-James, Mr. John Collett, and Mr. Bridge Peters. The choral singing of this Society is quite noted, and on this occasion they gave a notable interpretation of the work. The orchestra, though small, was satisfactory.

STAFFORD.—On December 6 last, the Stafford Choral Union gave a very fine performance of Hubert Bath's cantata 'The wedding of Shon Maclean,' under the conductorship of Mr. Herbert Drury. Miss Mabel Perry and Mr. Arthur Rawstron were the soloists, and the orchestra played under the leadership of Herr H. Suck, of Birmingham. As a second part of the concert, Mr. Frederick Dawson gave a pianoforte recital, to the great delight of the large audience.

SWANSEA.—The Swansea Church Choral Society, conducted by Mr. T. D. Jones, gave a successful and highly creditable performance of Sterndale Bennett's 'The Woman of Samaria' on December 1, at St. Mary's Church. The soloists were Madame Powney, Miss Kate Easton, Mr. T. H. Spicer and Mr. J. Thomas.

SWINDON.—A concert, organized by Madame Dockray, took place at the G.W.R. Mechanics' Institution on November 21. The chief feature of the programme was Madame Liza Lehmann's song-cycle 'In a Persian garden,' sung by Madame Dockray, Miss Wilhelmine Fink, Mr. Wilfred Hudson and Mr. J. Donning.

TENBURY.—Schumann's 'Paradise and the Peri,' and 'Winter,' from Haydn's 'Seasons,' were performed by the Musical Society for the first time on November 23. The choral singing was throughout deserving of the highest praise for its expression and conscientiousness. The tone was full and rich where necessary, and the pianissimo singing in 'O blessed tears' was remarkable. The soloists were Madame Hilda Davis, Miss Mabel Cross and Mr. H. E. Cripp. Mr. J. P. Davis conducted.

TITCHFIELD.—On Wednesday, December 14, the Titchfield and District Choral Society gave their fifth annual concert. Sternedale Bennett's 'May Queen' and Van Bree's 'St. Cecilia's Day' were admirably rendered by the choir and soloists. The latter were Miss Elys Cockings (soprano), Mr. Ivor Warren (tenor), and Mr. Charles Wassell (bass). The male chorus, 'Rise, and break the chains,' was sung with much spirit. The whole choir is deserving of praise for its precision, excellence of tone, and ready response to the beat of the conductor, Mr. M. G. Coulan.

TORONTO.—The annual concert of the Toronto College of Music was given in the Massey Hall on November 2, under the direction of Dr. F. H. Torrington. The programme consisted of vocal and instrumental solo performances given by ten pupils of the College, with orchestral accompaniment, and Bach's Concerto in D minor for three pianofortes. The high standard of ability shown by all who took part reflected great credit on the organizers and the staff of the College.

WINDSOR.—The annual concert of the choir of St. George's Chapel and the Private Chapel took place on November 2. In the absence of Sir Walter Parratt the conductor's chair was occupied by Mr. Martin Akerman. The chief chorale numbers were Spofforth's 'Come, bounteous May' and Wesley's 'I wish to tune my quiv'ring lyre,' both for male voices. Sir Walter Parratt's 'The quiet village,' and Dr. C. H. Lloyd's 'Kitty of Coleraine,' which was conducted by the composer. Solos were given by Miss Gertrude Walton (soprano) and Mr. Edward Mason (violinello).

WORCESTER.—The Musical Society gave a creditable performance of the 'The Messiah' on December 13, under the direction of Mr. W. Mann Dyson. The choir was well balanced and sang with enthusiasm. The solo parts were undertaken by Miss May Roberts, Miss Lilian Holloway, Mr. F. G. Pardoe and Mr. William Batey. Mr. A. E. Barry assisted at the organ.

Answers to Correspondents.

F. A. FACEE.—Our idea of the metronome rates of the two Brahms Folk-Songs (*Musical Times*, 787) is as follows: 'In silent night,' $\text{♩} = \text{M. } 72$; 'Love, fare thee well,' $\text{♩} = \text{M. } 50$ (that is, beating time in a bar). The refrain (last four bars) should be sung in strict time. We have heard it miserably drawn out. The 'a' in 'You for your love would die, a' (from 'You stole my love') should be pronounced *aa*, not *a*.

G. F. B.—(1) The second subject of the first movement of Beethoven's Sonata, Op. 79 begins at the 24th bar. (2) Valves were first applied to horns about 1813, but did not come into general use till much later. (3) The vast majority of present-day composers write exclusively for the F horn.

ST. CECILIA.—The approximate metronome rates for Rachmaninoff's Prelude in C sharp minor are as follows:

After *Lento* (third bar), *Andante* ♩ = 88, *Agitato* ♩ = 138. These are the rates round which the inevitable *rubato* should revolve, but we should be sorry to say that there is only one proper rate for each section.

A SINGER.—Pipe-smoking is generally considered a risk by singers. Its physical effects may possibly be neutralised by the tranquil resignation with the scheme of things it induces.

R. A. H. C. U.—Your Kyries have many defects, and, we are sorry to add, no commercial value.

Other answers are held over, or have been given privately.

THE MUSICAL TIMES.

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THE TIMES.

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DAILY TELEGRAPH.

Dr. Brewer's Suite was brought to its first hearing, and mightily pleased the majority of the audience. . . . It is a breezy little composition, well laid out for not too ambitious choral societies, its music is always in perfectly good taste, now and then it is full of a genuine and very dainty grace, as in the pretty chorus for mixed voices, "Love is a sickness full of woes," and the delicious sixteenth century lullaby, "Golden slumbers kiss your eyes," which is written for female voices only, and always it is clean and wholesome, and unexacting in its demands upon the singers. Clearly, then, it justifies its existence. The Suite went very well, under Dr. Brewer's guidance, the composer at the close being repeatedly recalled.

MORNING POST.

The numbers are singularly happy compositions, highly charged with old-world grace, but devised with a full knowledge of modern requirements, and their popularity is likely to be great, if their reception may be taken as any augury.

STANDARD.

The same fancy and imagination which characterise the composer's pastoral songs play round this delightful series of vignettes of Merrie England. The music, with its breezy lightness and delicate orchestral texture, suggests the playtime of Corydon and Phyllis amid the bowers of Arcady. Of the five numbers, the most striking are "Barley-Break," written in the style of the Elizabethan madrigalists, for male voices; and "Golden Slumbers," for female voices, a charming and seductive lullaby, daintily scored and very effective with its muted strings accompaniment and its melody and rhythmic sense. The last number, "Summer Sports," from which the Suite takes its name, is the most elaborate. The score graphically describes the hunt, and the bustle and excitement of the chase are cleverly suggested in the rush and life of the music. The whole work, which was finely performed and enthusiastically received, forms a little gallery of pastoral pictures of the olden time, and admirably reflects the sentiment of the sixteenth century poets, the spirit of whose verse Dr. Brewer has so happily caught.

YORKSHIRE POST.

It is eminently tuneful, daintily orchestrated, and as thoroughly English as the words. The Suite was sung by the Gloucester contingent of the chorus with admirable spirit, and had a very pleasant and exhilarating effect. There is a distinct place for such music, which, without attempting to scale ambitious heights, is artistic and agreeable, and there is no doubt that "Summer Sports" will have a good vogue with choral societies, as indeed it well deserves.

BRISTOL TIMES.

The composition is the best of the kind Dr. Brewer has written. His music is always bright, melodious, straight-forward, clear in design, and captivating. In this example these features are forthcoming in their best degree, and the musical equipment of every poem hits off in the most apt and enchanting manner the sentiments. Directed by the author, the choir and band gave a fine illustration of the work. They grasped the spirit of the poems and music, entered with zest into their portrayal, and helped to make "Summer Sports" a triumphant success.

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THE TIMES.

It was quite clear that the work made a deep impression upon the audience; for the applause during its course and at the end was evidently the result of real appreciation, and not merely what was due to the popular conductor of the festival. The appreciation was well deserved; there are points of genuine beauty in every number, and the earnestness of the whole conception and the skill with which it has been carried out place the composer in a stronger light than anything which he has yet written.

DAILY TELEGRAPH.

It is a genuine pleasure to record that the very large audience was filled with an enthusiasm that knew no bounds. Recall of the composer followed recall in the charming concert-room. . . . Dr. Cowen has risen to heights at least as lofty as those reached by the poet whose muse attracted him. . . . I would go further, and say that he has risen higher. . . . Dr. Cowen, true to himself, has surpassed himself, and many are the lovely passages in his most recent production.

STANDARD.

Dr. Cowen's festival novelty, "The Veil," which was heard for the first time, is the most ambitious and notable composition the composer has made to the literature of music. . . . Early in the first part we catch a glimpse of his felicity of expression in the tenor solo, "Now an Evangel," which in its sense of compassion makes an immediate appeal. . . . "Earth the mother," with its somewhat Elgareque influence and feeling, is one of the most eloquent sections. . . . The second part, "The Dream of the World without Death," is ushered in by some pregnant orchestral strains, and it is this section that went a long way to-night to establish the success of the work. The contralto solo, with its note of tender solicitude, mingled with passionate questionings, comes nearer to genuine inspiration than any other portion of the scena. . . . The duet between the Soul and the Body is probably the one that will go furthest in establishing the popularity of the work. . . . The work met with a great reception, and deservedly so, for it is, in depth of feeling, in width of design, and in imagination, the greatest and best thing that Dr. Cowen has given us.

MORNING LEADER.

Its sincerity was clear, and its success was undeniable. . . . It proved to be essentially modern in conception, and its qualities in this respect were heightened by the absence of any traces of foreign, as distinct from British influence. It belongs to the same school as the "Dream of Gerontius," and it can claim a high place among the recent output of choral work of a distinctively national type. The interest of the work occasionally rose to great heights. . . . The general idea of mankind intently seeking to penetrate the mysteries of the unknown was excellently conveyed, and a still better effect was obtained in those sections where intense and tragical expression was called for. Altogether it was clear that in this music the composer has made a notable addition to choral literature, and has shown himself ready to adopt the British style of abstract expression.

DAILY NEWS.

There are several happy imaginative touches. . . . Among these the most noticeable was the contralto's song, in which a mother bewails the loss of her children, which is a beautiful and impressive composition. Again, Dr. Cowen has been inspired in the song of the Watcher at the deathbed. It is for baritone, and has real poignancy and beauty. One could continue to point out this and that beauty in the work, but the mere mention of solos will convey nothing to the reader who has not heard and does not know "The Veil." It must be enough to say that Dr. Cowen has written a work which contains many surprising beauties, and that, if it falls short of being a masterpiece, it is certainly a most interesting contribution to native art.

MORNING POST.

The success with which he presents his thoughts is a tribute to his intellectual powers, and helps to make the work a remarkable production. . . . There is a highly successful effort in the creation of atmosphere at the commencement of the "Dream of the World without Death," with the scene of the Watcher, and the orchestral colouring is excellent. . . . The sequential description by the Mother of the loss of her two children possesses great pathos, and the chorus that concludes this section has a breadth and an originality that might well have been maintained. . . . The duet [between the Soul and the Body] has a lyrical character that fully represents Dr. Cowen's powers of writing graceful and pleasing music. . . . The best effect is secured at its close, in which the Chorus have a share, and here the construction and colouring are masterly in their grace and tenderness. The Song of the Seeker does not in itself indicate that the special manner has been maintained, and the impression made was by means of the choral appeal for the removal of the Veil. It is here that the work reaches its climax, and with so much conviction that the audience burst into spontaneous applause when it reached a point of apparent termination. . . . The Vision of the Divine Presence is described in hushed, spoken sentences, and the work comes to a calm end with the awakening of the Seeker and the close of the vision.

YORKSHIRE POST.

"The Veil" strikes one first of all as a remarkably able and thoughtful treatment of a noble and inspiring theme, and it shows not merely the power to provide fitting music for the text, but a sense of proportion and of the value of contrast that is of the greatest possible service in enhancing and holding the hearer's attention. The weird chromatic progressions by which it is sought to express the mystical atmosphere of a great portion of the poem are relieved by the tender mood of the section entitled "Earth the mother," and again by the simple and appealing pathos of the episode in which the mother is bereft of her children. This had the advantage of being sung by Madame Kirkby Lunn, whose consummate art has never been more strikingly displayed, for she obtained an effect of the deepest emotion without the least suspicion of exaggeration, but with a reticence which enhanced the sincerity of the performance not easily forgotten by those who heard it. But only her rightful share must be allowed the executant for a result which she could not have produced had not the same sincerity been discoverable in the music, which, to my mind, places Dr. Cowen on a still higher plane than he has ever occupied hitherto. Another very beautiful scene is the duet for soprano and tenor, a love scene of an exalted type, breathing an emotion which is not merely sensuous, yet has a note of passion mingled with its strains. A happy idea is where the lifting of the Veil is told by the contraltos and basses with the spoken voice, the effect of which at the central point of a great musical work is most striking.

MANCHESTER GUARDIAN.

His music is essentially vivid. Much use is made of leading themes, and that which is associated with the idea of the Veil is especially striking. . . . The dream scene, in which the mother bewails, not the death, but the sudden disappearance of her children, is astonishingly powerful, and with the part of the mother filled by Madame Kirkby Lunn, it provided the point of supreme interest in the whole cantata. . . . The most cumulative effect occurs towards the end of the work. It is very massive and imposing. . . . The work was greeted with well-judged enthusiasm, and Dr. Cowen was called upon several times to acknowledge the applause.

BIRMINGHAM DAILY POST.

When all deductions have been made there remains a quantity of very impressive and touching music, and music with a good deal of genuine humanity in it. It was received with great enthusiasm.

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